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Translation to Munbodh's Haribans.—By G. A. GRIERSON.

As promised when laying the text of this interesting Maithil poem before the Society,¹ I now offer a translation of it.

This was the more necessary, as the text is very difficult, there being many passages which even Maithil pandits have been unable to interpret satisfactorily. I have done my best to give a clear rendering of the whole, and have added notes where requisite.

As the poem contains a large number of words and forms not mentioned in any extant dictionary or grammar, I have added an *index vocabulorum*, which will I hope prove useful.

In the introduction to the text I stated that the author had no issue. I have since ascertained that he had a daughter from whom the present Mahārāj of Darbhanga is descended.

BOOK I.

I reverence² the feet of the daughter of the Himālaya,³ through whose power poets can describe the three worlds. I also⁴ have made my

¹ See J. A. S. B. Part I for 1882, p. 129.

² प्रणमौ or प्रणवौ, old Mth. for प्रनमौ; = Skr. प्रणमामि, 'I reverence.' For similar forms in a still older stage, cf. विनमजो and समदजो in Vid. LXXVIII, 2, 5. Here the termination जो is simply another way of writing यौ, so that विनमजो is for विनमयौ = Ap. Pr. विणमउ = Skr. विनमामि.

³ Pārvatī, i. e., Devī.

⁴ हमउ means 'I also,' अहमपि.

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mind a¹ great one (in order to undertake so great a subject, for) Krishna's birth and marriage are no small (subject to attempt). How can it be accomplished (by me), for now it seemeth unapproachable, unfathomable. If it ever is completed, may it be done well; for of this, also, I have a doubt that (my treatment) may not be (worthy of the subject). (5) Owing to this fear I continually perform² auspicious ceremonies, and lay my heart upon the lotus of Hari's feet.

The Earth became distressed with the burden (of sin which she bore); and, taking the form of a cow, went to Indra's paradise, but thence she derived no (assistance) from any one. Then all the gods went with her and told (their tale) to Brahmá, but from him, also, their hopes were unfulfilled,³ so Brahmá, closely followed by the Earth, went before them. (10) They all approached the shore of the sea of milk, and with folded hands, assuming the attitude of contemplation, saw the grove of the Kalpa tree, and the jewelled abode, and Lakshmi and Náráyaṇa in proper form. (Brahmá), whose seat is on the lotus, first commenced to address⁴ (Vishṇu), and then the Earth came forward. Weak with her load (of sin), her body trembling, her eyes hidden with tears as she spake, gazing upon Hari she began to address him as follows, "I shall

¹ गोट idiomatically gives the force of the indefinite. गोट usually means 'only.' Thus बन में चड़ई बहुत कल परन्तु हमरा कौआ गोट द्विध गोचर भेल, 'there were many birds in the forest, but the crow *only* became visible to me,' एक गोट (contr. एगो), दुइ गोट (contr. दुगो), 'only one,' 'only two,' &c. जै गोट, 'only as many as,' गोट गोट, 'one by one.' बड़ गोट thus means primarily, 'only great,' and hence 'a great.' Similarly एगो is often used as an indefinite article to mean 'a,' thus एगो चड़ई, 'a bird.' गोय can only be used with certain words. Thus, कोट गोट 'a little' is never used. The word टा has the same meaning as गोट, and can often be substituted for it.

² करिअ and धरिअ are shortened forms of करिरे and धरिरे, common in poetry, viz., the 1st sing. present conjunctive in its original sense of the present indicative.

³ Lit. 'Their desires remained in the same state.'

⁴ कहवाँ लागु is old Mth. for कहै लागु, began to say. Both कहै and कहवाँ are oblique forms of verbal nouns. Both forms are used by Manbodh. कहै is oblique of कहि; M. always spells it कहण; it is for Ap. Pr. कहिहे or कहहे, Mg. Pr. कहैए, gen. of कहै = Skr. कथा, gen. कथायाः. कहवाँ is oblique of कहव; it is for Ap. Pr. कहिव्वहं, Mg. Pr. कहिव्ववाहं the gen. plur. (used for sing.) of Ap. Pr. कहिव्व, Mg. Pr. कहिव्वव्व, Skr. *कथितव्यं (gen. plur. *कथितव्यानां). The modern obl. form कहवा (see Gram. § 189) is either the same as कहवाँ with loss of the anusāsika, or derived from the Ap. Pr. gen. sing. कहिव्वहो; Mg. Pr. कहिव्ववाह, Skr. *कथितव्यस्य.

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again be plunged into the infernal regions. (15) Every Asura who hath fought a battle with the Immortals hath now been born with full array of attendants. Who can describe the weight of horses, elephants and weapons, of mountains and of groves? I make a vow that to-day I withdraw from my name of all supporting.¹ Lord of the lordless! Thou who bearest a conch shell in thine hand, know me who have come to thee for refuge, and grant me thy protection." He whose essence is pity, became pitiful, and consoled her in many ways. (20) "O Earth, have patience for but a little while; I will become incarnate, and take away all thy burden. In Mathurá dwell² Devakí and Vasudeva. In their abode will I take my birth." On hearing these words the ears of all became satisfied³ and Śrī Bhagavat faded from their vision. They also consulted⁴ for a space, concerning⁵ how many and who of them should take human birth. Indra determined to become incarnate in portion as Arjuna, and Váyu as Prince Bhíma Sena.⁶ (25) (One said) you will consider Yudhishtíra, as the incarnation of Dharma, and Nakula and Sahadeva as those of the two Áświns.

After taking Hari's permission this was the result of their deliberations, and the immortals departed for Amarávatí. Then the Lord of the universe thought of Yoga Nidrā, and He who beareth the conch-shell summoned her, "Go, thou," he said, "forthwith to Hell, and fetch six babes of the Dánavas. One by one shalt thou place them as corpses⁷ in Devakí's womb, for such is the destiny of these six. (30) Her seventh child shalt thou withdraw from her womb, and shalt deposit it within that of Rohiní. I, the Man of Ages, supremely generous, will become incarnate in that babe as Haladhara. I myself will also become incarnate as Devakí's eighth babe; as it shall be necessary,⁸ so will I bring it to pass.

¹ सर्वसहाय may mean either 'All-Helper,' i. e., Vishṇu, or 'she who bears' or 'supports everything,' i. e., the Earth. बाज is Persian जय.

² In बस, the termination of the 3 non-hon. pres. is dropped, as frequently occurs in poetry.

³ जुडाप्रल, —this word is not given in Bate in this sense.

⁴ ग्रन्थनि = परामर्श, बिचार; the word is not given in Bate.

⁵ जे is instr. sg. of जे who. It is governed by परि. जे परि means 'how'.

⁶ The reading of B., भीमसेन, shows the vulgar spelling of the name in Mithilá. The word is so spelt in the Song of Salhes.

⁷ सव्य is altered from सब (Skr. शव, a corpse), so as to rhyme with भवितव्य. The meaning is that these children being killed immediately after birth were practically still-born.

⁸ बनत, (3 fut. sg. of √ बन) lit. 'as it shall be done,' hence here 'as it shall be necessary.'

Thou shalt thyself take birth in the abode of Yaśodā, and Vasudeva shall exchange me for thee. Hearing thy wailing, so many of the guards as shall be there, shall awake and tell Kāṁśa, (of the birth). (35) Kāṁśa shall come and lift thee up, and dash thee violently upon a stone. Thou shalt fly away from him to the skies and after saying these words, thy home shall be in Indra's abode. 'Wherefore, O Kāṁśa, didst thou dash 'me down? He hath been born who shall cause thy death. Shame¹ on this 'pitiless conduct of thine, on the morrow shalt thou gain its fitting 'fruit'. 'Man'bodh saith, "This should have been told subsequently, and I have said it too early in my tale in narrating the above."

END OF BOOK I.

BOOK II.

Nārada the saint, the son of Brahmā² whose seat is on the lotus, and the friend of Śiva, was much beloved of Śrī Bhagavat. He, skilled in strife,³ having heard all like a parrot,⁴ came, and smilingly slandered⁵ what had occurred on the border of the milky sea. "O Kāṁśa, he who will be the eighth child of Devakī will be thy fate. (5) Remember, Kāṁśa the heavenly voice; thy day hath approached.⁶" When Kāṁśa heard this he stood up and grasped his sword, and (O Śiva, Śiva!) the life of Devakī fell into misfortunes.⁷ Saith Kāṁśa, very cruelly⁸ "doth any one keep a thorny⁹ tree in his own court-yard?" With hands clasped Vasudeva made supplication, "Let her live,¹⁰ but take the child; a son is more of a mother's breath than her life, who in the world doth not

¹ **दुर दुर**, used as an interjection meaning 'fie, fie.' It is generally used in hunting away a dog. Hence its applicability to Kāṁśa.

² Nārada sprang from Brahmā's forehead.

³ One of his epithets is कलिकारक, 'strife-maker.'

⁴ That is to say, he obeyed the order to narrate what had occurred, and did so word by word like a parrot.

⁵ **दुस** or **दुसि दे** means 'to back-bite,' 'to slander.' This sense is not given in Bate.

⁶ **गुलाग्रल आन**, 'to approach,' not in Bate.

गढ़ = difficulties. The sentence is *lit.* 'difficulties fell upon D.'s life.'

⁸ **निरबन्ध**, a difficult word to translate here. A man without parents or children cares nothing for his relations, and hence is capable of acting cruelly towards them.

⁹ **कटगर** = thorny, derived from कौट, 'a thorn,' the vowel being shortened in the antepenultimate.

¹⁰ **जिबु** for **जिबै** see note ⁴ to P. 2, with reference to the inserted **ब**, see Gram. § 189, add.

know this; (10) but if thou doubt her (on this account) at the time of the birth of the child, yea, bind her and cast her into prison." Kāmśa did as Vasudeva recommended, for who can wipe out what is written of his fate? He to whom the Creator was evil-disposed understood (the counsel to be right), set guards (on Devakī) and so was secure. He gave instruction to the governor of the prison, and six infants became subject to death: with regard to the seventh a report spread of a miscarriage, but that child was conveyed to the lap of Rohiṇī.

(15) Then Yoga Nidrā struck them with some of her enchantment, and, like men drunk, the guards fell asleep upon the earth. Remembering the eighth day of the dark half of the month Bhādr̥, at night, the Great Lord came and was born. In his (four) hands he bare the discus, club, lotus, and conch; Devakī's soul was filled with grief¹ as she gazed upon him. She saith to Vasudeva with hands humbly clasped, "Kāmśa is a tiger, and we are like a lame hind". (To Kṛṣṇa she saith) "Give up, I pray,² thy four-armed form, if not Nārada will³ assuredly incite⁴ Kāmśa to some evil deed."⁵ (20) The Friend of the poor, the Lord of the lordless gave heed unto her words, and remained with two hands. When the Great Lord took birth, so thick a darkness spread, and so fierce a rain-storm began, that the very points of the compass were forgotten; animals and birds themselves lost all sense of direction. If you were to attempt to sew with a threaded needle, on merely touching it you would be sure to prick yourself⁶ and nothing more. The heavens thundered, and the clouds poured forth water, and therefore the Lord of serpents (Śeṣha) spread his hood (over Kṛṣṇa to shelter him). (25) Great was the courage of Vasudeva as he succeeded in conveying Hari to Gokula. To whom shall⁷ I tell of the joy of

¹ Bate's भंकना, 'to be struck with horror.'

² हलु is said to be the Skr. खलु. This would be the regular Prākṛit form of the word, but is not found in literature, the usual forms being कलु (Vara. IX, 6) or खु (Hem. II, 198): खलु, however, itself occurs in Prākṛit (e. g., Bhagavatī, p. 266), so that हलु is quite a possible formation.

³ गृप् is the old form of गृह the sign of the future, see Gram. § § 133, 120.

⁴ ✓लार *lit.* 'stir up,' hence, 'incite,' cf. लाडनि, 'a pottage stirrer.' The word is not in Bate.

⁵ उकटी = उपद्रव, not in Bate.

⁶ *Lit.* If, having taken a needle, you were to (try to) pierce anything, and to thread the thread, if you were to touch it with your hand, then it would catch only in your hand (i. e., prick you). बेधिय, गांयिय, and कुविय, are for बेधिये &c., 2, hon. pres. conj., cf. page 2, note 2. हायहि is emphatic for हाय.

⁷ गृप् is sign of the future, see note 3 above.

that moment! Even so impassable a river as the Yamuná became fordable. Yaśodá slept overpowered by Yoga Nidrā; and as she slept¹ by night the babes were changed. The one,—a girl—, was taken from her and (Devakī) sent her to Kāṁśa and what² she said (to him) has been (already) told (by me).³

When Kāṁśa heard the story told by Nārada the saint, his soul flew from him (in terror). (30) He called there his maidservant,—very vicious⁴ was the witch Putanā. Gazing round upon the countenances of all, he cried ‘Slay all the babes ye find, spare not one; seize them, and seize them, and dash them upon the stones, but see and be careful that they fly not from your hands into the skies.’⁵ If any infant show signs of being very fearless,⁶ ye shall certainly⁷ twist his throat.”⁸ All of them said, “we will do all this,—whatever, my lord, you may desire. Tremble not.”⁹ (35) His attendants all gave a howl, as Kāṁśa went to the prison, and unbound Devakī and Vasudeva, saying, “Do not ye blame me, but your fate. He who will trouble me hath been born elsewhere;¹⁰ to no purpose, have I cut off your progeny. I am full of shame, and cannot even look ye in face; who is he who can seize and imprison his sister and her spouse? Pardon me, I have been guilty of a great impropriety,” saying these words Kāṁśa departed to his sleeping room.

(40) When Yaśodá's sleep broke, she rejoiced like a beggar who hath stolen jewels and wealth, while the bosom of her husband Nanda could not contain its joy, as tears of gladness overflowed his eyes. As soon as it was dawn, there rose cries (of joy) in the town; who can describe the gladness of that hour! The cowherdesses passed over each other's heads oil and vermilion, and here and there put handfuls on each other.¹¹

¹ सुतलिहिं is loc. of सूतलि, fem. of सूतल, past participle of √ सूत.

² Regarding the दा in जेटा, see note ¹, page 2.

³ See I, 37.

⁴ अगलह, derived from आगि, ‘fire,’ means ‘inflammatory,’ hence ‘vicious.’ The word is not given in Bate.

⁵ Kāṁśa is warning them after his own experience with Yaśodá's daughter, which, imagining to be Devakī's eighth child he had dashed upon the washerman's stone, and which had escaped from him and flown to the skies, as prophesied by Vishṇu in I, 35. The description of this incident is omitted in the poem.

⁶ पक्खेठ = दौड, ‘fearless,’ not in Bate.

⁷ अरबधि, lit. ‘having commenced,’ is used to mean ‘certainly.’

⁸ दौड, ‘throat,’ not in Bate in this sense.

⁹ साहेव is the Ar. صاحب. जनु is a prohibitive particle, used only in the sense of the Imperative. Here the past tense indicative is used exceptionally in the sense of the Imperat., for the sake of rhyme.

¹⁰ i. e., Kāṁśa was under the impression that Kṛṣṇa was Yaśodá's child.

¹¹ चरि = चलि, ‘going here and there.’ चुर, ‘a handful of oil and vermilion.’

There is no lack of anything where the greatness of Hari (is manifest); even the very vermilion covered them up to their knees. (45) some in the court-yard, and some in the outer doorway, in many places did the cow-herds dance the dance of Doms.¹ They sang the *Sohar*,² and showed their joy, as dancing they went forward and dancing they returned. After dancing and rejoicing³ in this manner, each one returned to his own house.

One day Yaśodā was weary, and slept with Hari pressed to her heart. Having learned that Nanda's wife was asleep,⁴ Putanā arrived, (50) and gliding about, hastened into the house, seated herself and gave Kṛishṇa poisoned milk to drink. Hari drank the milk greedily till his belly was full, and as he did so sucked out of her with it her life-blood.⁵ She screamed⁶ an inarticulate yell of agony, and fell, howling,⁷ like a severed⁸ tree. All who were awake saw what they thought was a *tāl* palm with a little pitcher hanging to it.⁹ Then having read some charm or other,¹⁰ Nanda kissed Hari, blessed him, and lifted him to his heart.

¹ डोमकक, *lit.* 'a Dom's waist-cloth' (काक), hence 'after the manner of Doms.' In Bihār, on occasions of births, marriages, &c. it is customary to employ Doms and their women to dance, as a sign of joy. काक is a particular way of tying up the waist-cloth so that movements may not be impeded. डोमकक may be freely translated as 'tucking up their petticoats like Doms.'

² सोहर, 'a congratulatory birth-song,' for an example, see Harkh'nāth's songs in Maithil Chr., No. 11.

³ नाच काक, dancing &c. काक, See note ¹ above.

⁴ छुतला, is almost certainly incorrect for छुतलि. In MS. A., the word has been accidentally destroyed.

⁵ *Lit.* 'with her blood her life.'

⁶ ✓ बड़रा, means 'to talk nonsense,' hence, 'to talk loudly and inarticulately.' Bate gives बरडाना, 'to talk in one's sleep, or in delirium.'

⁷ अडराण = Hindī अरौ कर, 'having screamed.'

⁸ कटला, is the oblique form of कटल 'cut,' agreeing with तर which is in the genitive case (postposition omitted) governed by जक.

⁹ A लबनी is the small earthen pitcher hung at the top of a *tāl* or toddy palm to collect the juice.

¹⁰ कौदड़. *Lit.* 'something or other.' The affix दड़ or दौं is added to interrogative pronouns to give the idea of indefiniteness. In the present poem, it also occurs with के (V. 58, *cf.* Bid. XIII, 2), कि (IX, 44), की (कौदौं, IX, 9), and कोन (IX, 35). दड़ I derive from the Skr. दृशः in ईदृशः, 'like this,' कौदृशः, 'like what,' &c. दृशः can become in Prākṛit दिसो Lassen, p. 115, *cf.* Vara. III, 4, Hemachandra, II, 80). In Apabhraṃśa Prākṛit, we find the form केड़ for कौदृशः (H. C. IV, 402) arising through the forms *कदिड़, *कइड़ (*cf.* Lassen, p. 455); and the termination

(55) One day it happened that Yaśodā laid him in a corner¹ (under) a waggon, and put him to sleep. Being extremely occupied, she went away somewhere on some business, (and forgot all about him). Thus lay the Great Lord, in such discomfort gazing and prying about the waggon. The Refuge of the refugeless kicked up his feet, and overturned the waggon. Who was there who had strength (sufficient) to prop it up (against him)? All the ropes² were broken, and all the component parts³ of the waggon were knocked to pieces. (60) Hearing the crash the great people (of the place) ran up, unable to tell who could have upset the waggon,⁴ but the children said "We can take our oath; he⁵ (Hari) has upset it, we have seen it with our own eyes," "O mother, mother"⁶ cried Yaśodā, as she picked up her child, "a miracle has happened." Saith Man'bodh "Hari found an opportunity, and displayed an infinitesimal portion of his might."

END OF BOOK II.

Book III.

When some days had passed, Hari soon began to be able to use hands and feet.⁷ What place was there, where he did not go? How often did he go outside⁸ the court-yard of the house. Gleeefully used Madam Yaśodā to laugh, as she ever and again caught him up and brought him back from the outer doorway. How often did he attempt to catch snakes (thinking them pieces of rope), how often did he eat lime mistaking⁹ it for curds! (5) Cleverly he used to beat people and run away¹⁰ and

of the missing form कदिङ्ग, from which केङ्ग must have descended, appears to have been preserved in the Maithil दङ्ग.

¹ कोण means 'corner,' not in Bate,—a pure Mth. word.

² बाँक = डाँक = 'string', 'rope.'

³ अकटवकट = अलीबाली, = 'worthless things', 'unconsidered trifles'; hence, here, the minor pieces which, put together, go to make up a cart.

⁴ Lit. 'not having said who had overturned the waggon.' के is for के, the sign of the accusative, and not the interrogative pronoun.

⁵ हिन = ई, the oblique form used exceptionally, before a transitive verb in the past tense, instead of the nominative.

⁶ An exclamation of astonishment, like the familiar *Báp re Báp*, 'O Father, Father!'

⁷ हथगर, 'able to use his hands.' गोङ्गर, 'able to use his feet.'

⁸ बह रायि in the text is a misprint for बहरायि.

⁹ ✓ बद्, 'think, imagine.'

¹⁰ चाल चलब, 'to go.'

thus he became the worry of her life. How often did she snatch fire out of his hand! and how often did he burn¹ (his fingers), when she was not looking!² At length she said to him, "you must learn from me."³ If you break your legs⁴ I shall have no one left to me". Saying this she tied him up to a (heavy) mortar, and added, "My son, if you run away now, you won't be able to go fast."⁵ Then, feeling quite safe about him (she went away), and Hari seized his opportunity, and, taking the mortar in his arms rolled it away;⁶ (10) Rolling⁷ and bouncing⁸ it goes, to where the two huge trees⁹ were. The Lord of the lotus dexterously tore up the two Arjuna¹⁰ without touching them with his hand. The great trees

¹ पकलाह, *lit.* 'cooked himself.'

² *Lit.* 'without looking.' बीन is for बिन, 'without,' तकला is the oblique form of ताकल, verbal noun of √ ताक, 'look.'

³ हसरहि ताहि is old Mth. for हसरा सँ. हसरहि is oblique of हसर. हसर is the Ap. Pr. possessive pronoun अन्हार (H. C. IV, 434). The termination हि may be the Ap. Pr. locative termination हि, but this is unlikely. It is probably a weakened form of the Ap. Pr. termination of the Genitive of fem. nouns, हे (H. Ch. IV 350, Kramadīswara. 35). It will be observed that हसरहि here is feminine. Compare Bid. LI, 6, where there is a similar fem. obl. form परहि, or, with the genitive affix, परहिक्. The masculine form of परहि would be परह which occurs in the old Hindī of Chand (28, 62). गोचार परह चारै सु गोइ, 'the herdsman tends the cows of another' (Hoernle, Gd. Gr., p. 206); this, as Hoernle clearly shows, is derived from the Ap. masculine genitive परह or परहे. It is of course unnecessary to do more than point out here the now established fact, that the Bihārī oblique form is the direct descendant of the Prākṛit genitive; postpositions like ताहि (Skr. तरिते (?) Hoernle, Gd. Gr., p. 226), or सँ (Pr. सुन्तो), being merely verbal nouns governing the genitive.

⁴ टाङ्ग in the text is a misprint for टाँग.

⁵ *Lit.* '(I will see) then (how) you run away crawling' जाउ पराऊ, for पराऊ जाऊ, 'you may run away,' जाऊ being 2. plur. pres. conjunctive. √ रिङ्ग occurs also in Skṛ. (रिङ्गति) 'to crawl (like a child).' In modern Maithilī it is more usual in the form √ रेंग. There is also in the Māgadhī dialect of Bihārī, a word रेंगा, 'a boy.'

⁶ √ ओढनाव, = 'roll away.' Not in Bate.

⁷ √ गुडक = 'roll.' Not in Bate.

⁸ √ भिडुक = 'bounce.' Not in Bate.

⁹ अकाए, Skṛ. अतिकाय, Prākṛit अइकाय, *lit.* having a vast body'. In Mth. it is used to mean 'huge,' 'vast,' 'dense.' E. g. अकाए वन, 'a dense forest.'

¹⁰ The two Arjuna trees (*terminalia alata glabra*), were two sons of Kavera, who were cursed by Nārada to assume the forms of trees until liberated by Kṛishṇa. Kṛishṇa dexterously uprooted them by hitching the mortar across the two, and giving it a sudden jerk. They then assumed their proper forms.

fell, and the crash¹ made (his power) manifest in the world. Hearing the crash Nanda leaving his cows, ran up, (saying) "let them rather be put in the pound (than that I should stay here). What tree has fallen? There is no storm² nor (even) a shower,³ I am perhaps ruined to-day."⁴ (15) Seeing the court-yard empty, her eyes filled with tears, and Yaśodā lost all life and power,⁵ "what reward has come to me after watching so much? I do not see either the mortar or the rope." Immediately⁶ afterwards she ran up, like a milch cow who has lost⁷ her calf. She untied⁸ Hari's bonds, and pressing him to her heart, displayed the utmost affection and trust in him. She covered him with the corner of her garment, and carried him into the house, where⁹ her eyes poured forth water like rain-clouds. (20) She kissed his face, and gave him suck, and rejoiced with all her friends.

Saith Man'bodh, of my own knowledge, have I described the meditations of Bāla Govinda.

END OF BOOK III.

BOOK IV.

One day Nanda Jī's troubles of mind increased, as he stood before the Lady Yaśodā: for he feared that some calamity would befall his country of Gokula, so he summoned all his neighbours and sat silent,¹⁰ "Night and day on all sides is there fear of wolves,¹¹ and through them

¹ अघात *for* आघात.

² बिहारि, 'a storm.' Not in Bate.

³ भाँट, 'a shower.' Not in Bate.

⁴ *Lit.*—'To-day there are twelve roads (into) my castle,' a common Maithil expression. A castle with several gates is easily captured.

⁵ *Lit.* 'lost her heart and hand.'

⁶ लगले is the loc. sing of लागल, 'the act of joining,' the verb-noun of ✓ लाग. Hence it is in this form commonly used adverbially, 'on the joining,' i. e., 'immediately.'

⁷ हरेने for हरेले, instr. of हराएल, verb. noun of ✓ हरा(य), 'to lose.' *Lit.* 'On account of losing her calf.' In modern Maithilī this change of ल to न (as in लेने जाएल for लेले जाएल) is considered vulgar. There is a village in Madhubani called लखनौर, which is called by the common people नखनौर.

⁸ ✓ फो is the common word in Maithilī meaning to 'unfasten,' 'untie.'

⁹ तह, 'there.'

¹⁰ मुक, *adj.* 'silent,' not in Bate.

¹¹ Other legends make the wolves specially created by Kṛishṇa in order to compel his foster-father to leave Gokula.

the people of the village are losing all their wealth¹. Do ye all meet and consult together in a *panch*, for attacks are² being continually made upon us. (5) It is now no longer proper that we should dwell here. Arise³ and settle near Vṛindāvana. There one sees the mountain Govardhana,⁴ even gazing on it is right for cowherds⁵ (much more living near it). Next day all arose together⁶ like Gypsies⁷ they departed in a moment. This (new) city became more beautiful than that one, and it rose (glorious) as Ayodhyá.⁸

So Hari became seven years of age and never ceased sporting.⁹ (10) Sometimes¹⁰ he danceth, and sometimes singeth songs. An age used to pass in even making him eat.¹¹

One day Nanda called the two brothers Hari and Haladhara to himself, and said "Bráhmaṇs study books, and Kshattriyas archery, but cowherds¹² learn cattle-tending from their boyhood."¹³ They whom Indra

¹ क, in हतखीक, is added for the sake of rhyme.

² Note the forms लुगइहि, होइहि, (हो० in text is a misprint for हो०), which are common contractions for लुगैअहि, and होइअहि. These forms have not been noted in the grammar: other instances will be found (फिरइहि, रहइहि) in Bid. LXXVI, 8; but Bid. only uses these in the feminine. This, however, is not the case in Manbodh, or in the modern language, e. g. होइहि above is masculine. In common writing at the present day, these forms are continually written without the final इ, thus, लुगइह, होइह, which is due to the extremely feeble way in which a final इ is pronounced. See Gram. § 7.

³ √ उपट, (not in Bate), = 'be rooted up,' hence, 'to arise,' compare Parable of the Prodigal Son in Grammar, हम उपटि कै अपना बापक लुग जाग्रव, 'I will arise and go to my father.' It is derived from the Skr. √ उत्पट (*उत्पटति) 'to be rooted up.' In Skr., this verb is only used in the causal form (उत्पाटयति) 'he roots up.'

√ पट, however, forms पटति

⁴ Which means 'cattle-increasing.'

⁵ ब्रह्म, here means उचित, 'proper.' ग्वारा is oblique of ग्वार, 'a Goálá;' हि, in ताकाहि, is emphatic.

⁶ सपटि means 'together.'

⁷ बखो is a kind of wandering tribe of hunters. See the word in the Vocabulary to my Mth. Chrestomathy.

⁸ The city of Harichandra was Ayodhyá.

⁹ Lit. 'was there any time at which he had no time for sport?'

¹⁰ The obl. form कड of कौबो is rare.

¹¹ Lit., '(If) he will eat, a whole kalpa (lit. the destruction at the end of a kalpa) passes away.' The meaning is that he could not be enticed away from play even to his meals.

¹² In the text अहीर = Skr. अभीर.

¹³ नैइहि, obl. of नैदा a boy. The usual form of the word is नेना. In Mth.

(the Lord of the Gods), Brahmá and Siva serve, to them did Nanda make over the care of tending cattle. Hari and Haladhar were both delighted, and taking their calves went to Vrindavana. (15) Heavenly damsels became incarnate (as cowherdesses) in Gokula, who though they had fortune and many relations cared nothing for them.¹ Only Krishna pleases them all; the homes of the mothers-in-law and sisters-in-law, only make them angry. No one attends to the remonstrances of any person, all their hearts² were directed to Krishna only.

One day when Krishna was with his companions he came to a pool in the Yamuná, and when he saw it he considered to himself, "this is where the snake Káli is invincible."³ (20) Now, no beast or bird ever drank the water of that pool, knowing that it was like⁴ poison. The trees and herbs on the bank were all burnt up, but the flame of the fire (which burned them) was (a flame) of poison.⁵ "To-day (thought Krishna), will I settle this affair and therefore I should not sit idle. Let me haste and enter the water." Saying this he ascended the *kadamb*⁶ tree and tightened his waist cloth, and closing his two eyes, Murári leaped. He smacked⁷ his arms against his body as a challenge, and hearing the sound thereof, the snake issued forth. (25) In mighty wrath he hastened out, and whirling round kept encircling (Krishna) for an hour.⁸ Rising

after a long vowel, a nasal alone is considered as equivalent to the compound of *anunásika* and the 3rd consonant of any class. Examples are वेङ्ग 'a frog;' भाण or भाँङ्, 'a vessel;' नेना or नेँदा 'a boy;' आम or आँव, 'a mango.' Compare in the case of aspirates, कान्ह or काँध, 'a shoulder;' बान्ह or बाँध, 'a tying;' वेन्हर or तेँहर, 'thither.'

The derivation of नेना or नेँदा, 'a boy,' is doubtful.

¹ *Lit.* 'though they had wealth and relations, they were satiated with them.' बड़े for बड़ occurs also in l. 29, and also in (B.) 2, 1. I am unable to account for the form. In 9, 16, when the line is repeated, the form is बड़ौ. अहि गरसि in the text should be अहिगरसि. The ✓ अहिगर means 'be satiated,' not in Bate.

² मनज्ज न कहि सैं in the text should be divided मन ज्जन कहि सैं. ✓ अट means literally 'be stopped,' hence, as here, 'be attracted.'

³ डुरवार = दुर्निवार, 'that which cannot be warded off.'

⁴ बत in बिखबत is the Skr. वत् 'like.'

⁵ Here in बिखडिक, हि is the termination of the general oblique form.

⁶ This was the only tree existing on the banks of the pool. It had been preserved from destruction by the accidental fall of a drop of ambrosia upon it from Garuda's beak.

⁷ बाँहि बजारब is the smacking of the arms against the chest, which wrestlers indulge in before the combat. दाप is the Skr. दर्पः, Mg. Pr. दपे. ✓ बजार is not in Bate.

⁸ *I. e.*, his length was so great, that it took an hour to do it.

high as a mountain, the snake hissed, (while there stood Kṛishṇa) alone without family or retainers. (The snake) bound up¹ (Kṛishṇa's) body and accomplished his object. He performed wondrous actions, and seized Kṛishṇa with his teeth. (As they sank, so vast was their size that) the (waters in the) pool of the Yamuná (rose, and it) became filled to the brim.² In the water nothing but serpent³ could be seen. For a space Kṛishṇa became greatly⁴ distressed, and the king of serpents displayed great insolence. (30) Seeing this his companions ran, and collected⁵ a crowd in the village. Nanda, Yaśodá, and Balaráma ran, not a crow's son⁶ remained in the village. Full of anxiety they arrived at a run, and Yaśodá threw herself down and rolled upon the earth, while, with fixed eyes, Nanda gazed upon his son, breathless and voiceless like a picture. One cowerdless, weighing the matter in her mind, and remembering one or two instances of Kṛishṇa's might, said. (35) "He who beareth the conch-shell in his hand, is clever in (preserving) his life" and not the least speck of the beauty of her face was dimmed.⁷ Another said, "the day without the sun, the night without the moon, and Vraja without Hari,—these three are all alike. He who returns to Vraja without Dámodara,⁸ shame, shame be upon his father and his mother. Let us all throw ourselves⁹ into the pool of the Yamuná. It were happier for us that the serpent ate us than this (that we should desert Hari)." Of what was to be done,¹⁰ no one knew anything, and for an instant the bank of the river¹¹ became filled with cries.¹² (40) Haladhara's soul became filled with anguish, and seeing this, Hari's eyes became blood-shot through rage. He remembered¹³ his might, and acted like himself.¹⁴ He violently opened

¹ गे here, and गे कड़ in l. 30, are irregular indecl. participles of √ जा, 'go.' The form is used only after the past tense of another verb, and beyond emphasizing the meaning of that other verb, has no other force. √ साध, *lit.* 'accomplish.'

² चापचाप, 'filled to the brim.' Not in Bate.

³ सापहि साप, *lit.*, 'serpent on serpent.' सापहि is an old locative.

⁴ बड़े, this word occurs more than once. It occurs in 4.15, and 2, 1 (text note ††)

⁵ गे कड़, see note ¹, above.

⁶ A common idiom for saying that not a soul remained.

⁷ मल्लानि, fem. of मल्लान (Skr. म्लान).

⁸ I. e. Kṛishṇa.

⁹ *Lit.* 'fall.'

¹⁰ कर प्रक in the text should be करप्रक, gen. sing. of करि the verbal noun of √ कर.

¹¹ कड़रा, 'the high bluff of a river.'

¹² अड़रा, see note ⁷ page 7.

¹³ चेताओनि, 'memory.' Not in Bate.

¹⁴ दानी, means, 'custom,' 'habit.' The sentence is literally 'took his own habit.'

his bonds and fetters, and a terribly unequal¹ battle took place in the water.² He was a man, but of what avail³ was his valour? There were a hundred serpents there, how many could he seize? (Yet) conquering he stood upon the middle⁴ snake, and fixed his feet as firmly as a thunderbolt. (45) Nanda and his family saw this with joy, and for a short space they (saw) a *nách* gratis.⁵ As (Krishna) danced (upon the snakes) he so pounded them that from every hood the blood flowed (in torrents). The mass of blood flowed away at once, and the Yamuná ceased to be that river and became the Saraswatí.⁶ The serpent's wife humbly speaks a word, "O, thou who bearest the conch-shell in thine hand, grant me my husband as a gift. It is forbidden to slay⁷ one who hath taken refuge with thee. In his ignorance,⁸ a great sin hath been (committed by my husband). (50) How great is the difference⁹ between the mighty Lord of great power and pride, and a miserable evil-minded serpent." Hearing this Hari became gracious, and Kálí Nága began to address him. "Pardon, pardon, Lord of Lakshmi, my sin. Fully¹⁰ have I committed a fault. Seize not me who have taken refuge with thee. I have now no poison. Give me an order and I will perform it. In fear of Garuḍa I live in this place. I go nowhere, and bear great sorrows." (Krishna then said to him), (55) "when Garuḍa shall see (the marks of) my feet (upon thy head) he shall forget his enmity, and count thee as his friend. Now no longer canst thou live¹¹ here, with thy family¹² go thou to the Ocean." After saluting (Krishna) thereupon all the snakes of that pool, as many (in fact) as were in the Yamuná, departed. With his family he went to the Ocean, and then that pool became pleasant.

¹ *विरुद्ध जुद्ध* is an unequally matched battle, as opposed to *न्याय जुद्ध*, in which the parties are equally matched.

² *जलहि*, loc. of *जल*.

³ *Lit.* 'how much valour could he perform.'

⁴ *मझिलहि* is oblique of *माझिल*.

⁵ *बिनु कौड़िक*, *lit.* 'without cowries,' hence 'free of expense,' 'gratis.'

⁶ *ढुटलि*, *lit.* 'escaped'. The water of the Saraswatí is red.

⁷ *दधवा* is long form of *दध*, 'slaughter.'

⁸ *जनने* for *जनले*, see note ⁷ page 10. *जनले* 'is the instr. (governed by *बिनु*) of *जानल*, the verbal noun of *✓ जान*, 'know.'

⁹ *Lit.* 'where is the great Lord, and where the snake,' cf. the Skr. use of the particle *क्वा*.

¹⁰ *भरि पोख*, 'fully,' *पोख* literally = *पौरख*.

¹¹ *निवाह*, 'a means of livelihood,' 'profession.'

¹² *धित्य* = *परिवार*, 'family.'

Nanda and Yaśodā considered in their minds that (this escape of Kṛishṇa) was as if he had been born (again) that day.¹

(60) He who shall read or hear (the tale of) the subduing of Kālī, will count a hundred Yamas² as but a straw. All his life he will rejoice with a wealth and relations,³ and after final death will dwell in Vaikuṇṭha.⁴ Saith Man'bodh, "all became full of joy, and departed singing and dancing."

END OF BOOK IV.

BOOK V.

One day Hari and Haladhara, the two brothers, went with the children to a grove of *tāl* palms. The fragrance of the *tāls* came to them, and the mouths of all became dripping⁵ with water. Some (tried) staves⁶ and some (tried) clods, but the *tāl* fruit fell not,—the only thing that fell was the saliva⁷ from their mouths. Seeing this the lotus-eyed one laughed, and Haladhara seized and shook one of the trees.

(5) Before⁸ this the demon Dhenuka had settled to come there, and under the form of an ass was keeping guard over the *tāl* grove. Hearing (the boys cry) "Catch, Catch," he became exceeding wroth, and came up braying and kicking.⁹ Coming near he aimed¹⁰ a terrible kick, and like a demon¹¹ attacked Haladhara. Haladhara seized him by the hind-legs, and whirling him violently round, struck him again and again against the *tāl* tree. From Haladhara did that wicked being obtain the excellent fruit (of salvation), and became assimilated¹² with his deified progenitors. (10) Kṛishṇa himself seized two or three (of the demon's fellow-asses), and, having done so, used them as missiles for knocking down the *tāl* fruit. Then all ate the *tāl* fruits together, and each brought a load home to his own court-yard.

¹ I. e. They had considered him as good as dead, and had come to life again.

² Yama, the god of death.

³ धन जन, see note to l. 15.

⁴ The हिं in वैकुण्ठहिं is the sign of the loc.

⁵ ✓ का = ✓ चु = 'drip.' Not in Bate.

⁶ भट्टा is a kind of staff used for throwing into a tree for knocking down the fruit. Not in Bate.

⁷ सेप = 'saliva.' Not in Bate.

⁸ पहिनहिं = पहिलहिं, the loc. of पहिल, 'first.'

⁹ घनकी, 'an animal's hind legs.' Not in Bate.

¹⁰ ✓ हल, 'strike with violence.' Not in Bate.

¹¹ बलाघ, = 'a demon': *lit.* 'a misfortune.'

¹² ✓ मिश्र, 'be mixed.' Not in Bate.

One day there was an excellent game in Vraja, called *Ṭēlawā ṭēlawā*.¹ The conditions of losing and winning in this game were that the losers were to carry the winners on their shoulders. Hearing this, the demon Pralamba came violently,² and deceitfully played the game with vigour. (15) With (apparent) difficulty³ he lifted (Haladhara on to his shoulders), and went off with him for a distance of ten *kaphās*. Then he increased in size, and became very great.⁴ Haladhara struck him, and called out,⁵ "Krishṇa, Krishṇa he is carrying me off."⁶ Hari replied, "O Haladhara, keep up your courage, how can an old man ever be deceived?⁷ Who is there such that he can carry you, Sir,⁸ off? In a moment or two, your Honour will make (this demon) happy." Then Haladhara understood his own might, and slew⁹ Pralamba with a single blow of his fist. (20) Seeing this, all the cowherds ran up, and in loud tones¹⁰ praised Balarāma.

A short time after this, the season for the worship of Indra arrived. Then Krishṇa asked all the elders, "Why are you all of foolish mind?" When Nanda told him that it was the worship of Indra, the Spring of Happiness broke all (their counsels). "Cast from your hearts the worship of Surapati. That is for those who cultivate fields.¹¹ (25) What doth the caste of cowherds in worshipping the god. With love and faith they should worship the excellent hill (of Govardhana). When a mountain is wroth he causeth devastation, and, by means of¹² tigers and lions, he causeth wounds." Twice (or thrice) did Krishṇa say these words persistently,¹³ and hearing his words they gave up the worship of Indra.¹⁴ Uniting together they prepared food¹⁵ of various kinds, and

¹ The game according to the Bhāgavata was guessing the names of flowers.

² घन दै, 'forcibly.' Not in Bate.

³ He was of course only a boy, like the others, in appearance.

⁴ बड़ैह = बड़, = cf. देह for ओ in 1, 29.

⁵ ✓ गोहार, 'call out.' The sentence is literally, 'struck, and having called out, began (to strike).'

⁶ हरने = हरलै, instr. of हरल, 'the act of carrying off.'

⁷ Krishṇa mockingly alludes to the fact that Balarāma was his elder brother.

⁸ प्रह्ला, is an old form of अह्ला, 'your honour.'

⁹ ✓ जुग is lit. 'fight.' Here, it means 'conquer.'

¹⁰ गलदल, = बोलादल, 'a confused noise. Not in Bate.

¹¹ Lit. to whom there is cultivation. खेती बाढ़ि, is the usual word in Mth. for cultivation.

¹² धरि, here used as a preposition, 'by means of.'

¹³ Lit., 'having become thirsty' the phrase has idiomatically the meaning given in the text.

¹⁴ Lit., the worship of Indra remained (unaccomplished), a frequent use of the

✓ रह.

¹⁵ न्योज is 'food offered to a deity.'

went to worship the mountain of Govardhana.¹ Then Krishna took an incarnate form (as the god of the mountain) and laughing descended² from it. (30) He ate all the offerings which he could get,—and having finished his meal blessed them saying “*Subhamastu*.” Giving them a blessing, he disappeared, and with (the boy) Krishna they all returned to their court-yards. When Surapati (Indra) heard of the interruption to his sacrifice, he rose with his limbs blazing with fire. “Hath a human being the presumption³ to interrupt even my business?” Then he called his clouds and told them all to go to Gokula. (35) “Hail, Lightning, and Ceaseless Rain, cut⁴ ye off the creation of cowherds from the earth.” Samvartaka, the king of clouds, made obeisance, and hastened proudly away. An army of fifty-six times ten million clouds⁵ departed, and the fire of thunder⁶ burst forth. Whirling round and round the clouds surrounded Gokula, as a falcon swoops down⁷ on and covers a quail. How shall I describe the overshadowing of that rainy-season? It was not less than (the crash at the) general destruction of the universe.

(40) Cowherdresses, and cowherds, she buffaloes, calves, and cows, fainted⁸ from the cold. From the hail, and the pitiless strokes of the lightning, many turned round and fell dead on the spot. Crying, “save me, Krishna. I can find no refuge for my feet,” they approached him. He, at whose name all difficulties⁹ disappear, himself stood there. The earth became struck with drops of vermilion from the damsels’ hair, and their lovely veils became torn. (45) When Krishna saw Rádha and the others coming to him (in this state) his eyes became filled with tears. He threw off his human form, and tore up the mountain of Govardhana. When Hari seized the excellent mountain and held it up as an umbrella, all Gokula became relieved from terror. “Let no one remain (outside,” cried he) “from fear that the mountain will fall; let all come¹⁰ near it.”

¹ पूजल is direct for obl. पुजला, or पूजै.

² *Lit.* ‘his feet flowed down from the mountain.’

³ सेखी = Pers. شوخی.

⁴ खलौप = लोप, with pleonastic initial ख. The word is a common one in Mth.

⁵ सेधौ, for सेंधवा, the long form of सेय, ‘a cloud.’

⁶ ठनका ठनक, ‘thunder.’ ठनका is an old obl. form of ठनक, like मारार in मारामारि, or like हमारार the obl. of हमार.

⁷ *Lit.*, ‘having swooped covers’.

⁸ ✓ टिड्डीया, ‘to become senseless from cold.’ The word is not used in Mth., for any other kind of fainting. Not in Bate. Cf. 8. 10.

⁹ गाढ़, ‘a difficulty.’

¹⁰ आनि is here indecl. part. of ✓ आ, ‘come.’

Saying this, he remained straining himself¹ for seven days with his arms uplifted. (50) Cowherdesses, and cowherds, she buffaloes, calves, and cows, all joyfully went beneath the excellent mountain. The darkness ceased,² and the heavenly bodies rose, yet no one knew that the rain had come to an end.³ For seven days the wind of the storm continued, not a tree or leaf escaped. On the eighth day the clouds disappeared,⁴ and after finishing their meal,⁵ they all issued forth. Hari laid the hill down where it was before⁶ and from that day he was called Giridhara. (55) They all began to praise him saying, "It looks⁷ as if some god had become incarnate, (what with the affairs of) Putaná, the trees, and Kálí Nága. In so few days, these great marvels have occurred. Now we have one point of special doubt, when we consider Kṛishṇa's birth to be superhuman. 'Who is he? The incarnation of what divinity?'" Doubting thus were all the cowherds. No one reached the conclusion of his doubts, (as before they could do so) Kṛishṇa threw his charm over them, (and prevented their thinking him a god). (60) He who hears attentively the tale of Govardhana, crosseth the ocean of existence, and goeth to the abode of Hari. All his difficulties immediately vanish, and, saith Man'bodh, he getteth⁸ eternal happiness.

END OF BOOK V.

BOOK VI.

It was an autumn moon, and a clear night, and seeing them Hari became inflamed⁹ with love. The Lady Rádhá, and Padmini also, came together bringing flowers.¹⁰ In Vṛindávana they had the *Rása* dance, and there they stayed day and night. Between each pair of cowherdesses was there a Murári, and between each pair of Kṛishṇas, was there a damsel. (5) In this manner was formed the circle of the *Rása*, and some there are who say that in that night a whole æon passed. Hari delighted greatly in the pleasures of this dance, and (therefore) the Asuras inter-

¹ जीव जातव (or जाँतव) 'to strain one's breath,' 'to act violently.'

² Cf. note on ✓ रह in line 27.

³ ओति, 'end,' 'cessation.'

⁴ Lit. 'went down into the earth.'

⁵ आहार, = आहार.

⁶ ठामहिँ old. loc. of ठाम.

⁷ ✓ लाग, means frequently 'appear,' 'seem,' used impersonally.

⁸ Lit. 'plunders eternal happiness.'

⁹ मानि, indecl. part. of ✓ मान, 'be intoxicated.'

¹⁰ Read सङ्ग फल का लाइलि.

rupted it. A bull with his whole body covered with coudung and urine¹ came along harassing² the cows on his way by his violence. With closed eyes he runneth about in ten directions, his shoulders and hump high as a mountain. Such a bull no one could oppose;³ when they saw him every one was seized with trembling. (10) With a roar as of a lion he threatened Hari, and began to throw up earth behind him. He shook⁴ his horns, with closed eyes, but Kṛishṇa caught him by the horn and struck him. Seizing him, Hari struck him with all his force and exhausted him, and hit him with his knee exactly on⁵ the belly. He tore out his left horn, and with it hit him, and felled him to the ground. The dead bull became a blessing, (for by his death) the earth began to be relieved of its burden.

(15) Nārada the saint has only this duty, to engender⁶ strife, and to encourage the enemies' side. One day he went to Kāṁsa's court-yard, and told him by degrees all (that had happened). How the guards had become intoxicated and gone to sleep, and Vasudeva had exchanged the infants. (He told him) all that Hari had done from the day of his birth,—the subduing of Kālī, and the upholding of Govardhana. To all (the Asuras) he said, "Make some device, for your enemy is waxing stronger day by day. (20) It clearly appears⁷ that some day he will destroy⁸ you; that boy will become the destroyer of your house." King Kāṁsa began to say "From long ago I have had this fear.⁹ Ho, my Henchman, thou art my brother, haste and call¹⁰ Keśī. He alone¹¹ honoureth my cherishing, above all doth my hope increase in him." Thereupon Keśī arrived and boasted¹² of his might; saying, (25) "To-morrow will¹³ I destroy the cowsheds (of Vraja)," he departed. Then

¹ गौत, = गोमूत्र. Not in Bate.

² Read सतवितदि, which is irregular old loc. of सतवैत्, pres. part. of ✓ सताव, 'harass,' 'oppress.' The Bhojpūrī pres. part. would be सतावित, loc. सतवितदि.

³ दापि (sc. सके)

⁴ ✓ झड़क, 'shake.'

⁵ Lit. 'looking at,' a common idiom in Maithilī.

⁶ Oblique of लगाव, in sense of genitive, see note ⁴, page 2.

⁷ भकभक, 'clearly.' Not in Bate. ✓ खूँ is here used in a neuter impersonal sense.

⁸ ✓ खो is here, irregularly, used in a causal sense.

⁹ डुगडुग = डर, 'fear.' Not in Bate.

¹⁰ देसि (a Bhojpūrī form), 2 imperat. sing. of ✓ दे.

¹¹ डिल, Lit. 'form,' hence, 'person.' = Hindi डोला.

¹² ✓ बडरा, here = 'boast.'

¹³ जे sign of future, see note ³, page 5.

Kamsá called Akrúra, and explained the whole affair from beginning to end. "All the Yádavas will I drive away¹ except thee. The two children will I kill and take a fine² from Nanda. I will confiscate³ all his cows and she-buffaloes, and plunder all Vraja of all the wealth I can find in it. Then will I take my revenge, and slay the evil-minded Ugrasena, and Vasudeva. (30) With your permission, will I enjoy my kingdom. (Therefore) do thou to-day perform the task I wish (thee to undertake). I will behave⁴ to thee as if thou wert my brother, and at dawn will divide the land and give thee half. I purpose to proclaim on all sides, a 'Sacrifice of the Bow,' hasten to invite them, and return to me. Ráma and Kṛishṇa the sons of Vasudeva esteem no one, on account of the strength of their own arms. I have two wrestlers, Chánura and Mushtī, who will look upon them as mere straws, and slay them on the instant. (35) I have a famous Elephant named Kuvalaya Píḍa, which if it choose can destroy⁵ the chariot of the Sun. They are but men, and how much prowess can they show. They are young, and in⁶ an instant will die. I have heard that when Indra sent his clouds, Kṛishṇa upheld the mountain, that he eats buffalo curds, milk, *ghí*, and *khr*, and that he is prospering⁷ every day. Mount thy chariot and set off at once, (and mind that) what is pleasing to me is that thou should'st bring mine enemy here." (40) When the assembly arose, only⁸ a few remained behind, and Akrúra was delayed as⁹ it was too late to start. (So) for that day Dánaapati (Akrúra) remained there, and agreed¹⁰ to all that Kaṃsa said. He began to perform so (wicked an) action, because, on account of his faith he knew somewhat of the future. When he agreed, Akrúra laughed, and became full of joy at the prospect of gazing upon Kṛishṇa. (He sang) "Blessed, blessed, am I, blessed is my lot; blessed is my tongue, and blessed my love (to Kṛishṇa). (45) He who became incarnate to protect¹¹ the Vedas, whose work it is to support the earth. He who became incarnate

¹ √ खेद = √ भगव. Kṛishṇa, it is hardly necessary to remind the reader, was a Yádava.

² डण्डि = दण्ड.

³ सरकार लगाप्रब, 'to declare to be Government property,' 'to confiscate.'

⁴ परिपाटि, 'behaviour.'

⁵ √ मीड़, *lit.* 'twist.' Not in Bate.

⁶ मध, = Skr. मध्ये, 'in.'

⁷ बढनुक, *lit.* 'one who is to prosper,' hence here, 'one who prospers.'

⁸ वत, *lit.* 'like.' Compare the Hindi थोड़ा सा.

⁹ खेल, *lit.*, 'for,' hence, 'on account of.'

¹⁰ अङ्गिरि खेव, 'to agree' = खीकार करव = अङ्गिकार करव (v. 43).

¹¹ उधार = रक्षा.

and rent the pillar,¹ with him shall I hold converse. He who taking the form of a dwarf deceived Bali, with him shall I hold converse. He whom² the Kshatriya race fear, he who caused to fall³ the pride of Rávana." Saith Man'bodh, "If I were to describe the joy of Akrúra, twelve years would pass by (in doing so)."

END OF BOOK VI.

BOOK VII.

One day there arose a cry⁴ in Gokula, "a creature in the form of a horse hath come with open⁵ mouth." Quickly, quickly, he licked his lips with his tongue, and crashing cut the earth with his hoof.⁶ As many forms (as an Asura can take), he assumed, and caught hold⁷ of several cowherds by the leg.

He cried, "You may pray to Rudra, but I will eat the Súdra,"⁸ and yet, in spite of this the horse did not leap while the goat did.⁹ (5) All the cowherds cried out, "Save us, Krishna, preserve those who have come to thee for refuge." With long strides¹⁰ Krishna ran to the front, and Keśi began to challenge him. Opening¹¹ a mouth so wide as to show his very heart,¹² his teeth appeared like spadefuls¹³ of white (earth). He

¹ Prahláda.

² Paraśu Ráma.

³ ✓ दाह, 'cause to fall.'

⁴ होय = होरा = कोलाहल. There is a Hindi verb होखाना, 'to scream.'

⁵ बौच = 'open.' Not in Bate.

⁶ खुरे is old instrumental for खुरेँ.

⁷ ✓ भौक, 'catch hold of.' Not in Bate.

⁸ This phrase is a proverb. It refers to a legend about a Bráhmaṇ who rested for the night in a place full of ghosts. When they came to attack him he began to do *pújá* to Rudra (Śiva), thus saving himself, but not his Súdra servant who was with him. The ghosts cried out to him 'You may pray to Rudra (and thus save yourself) but you will not save your servant from being devoured by us.' Here the Asura is represented as saying to Krishna, 'You may save yourself, but you cannot save your devotees.'

⁹ Another proverb. A horse, of course, leaps better than a goat, and when he is beaten by the latter, there is something wrong. Here the meaning is that Krishna, who corresponds to the horse, remained doing nothing, while the Asura (*i. e.*, the goat) went about doing all this destruction.

¹⁰ ✓ दरवर, 'stride,' 'take long steps.' Not in Bate.

¹¹ ✓ बाव or ✓ दाव 'open.' cf. बौच in line 1.

¹² खाँत, 'heart,' 'entrails.'

¹³ कोदरि कट, 'a fragment cut by a mattock.' The word is frequently used for the fragments of white clouds seen in the sky, when the latter is clearing after a storm.

rushed as doth the demon of eclipse when he seeth the sun. Hari (merely) held out one arm before himself, and that (arm) he thrust¹ down the great² mountain cavern.³ By the might of Kṛishṇa that arm swelled, (10) so that the Asura burst down his middle, and for a hundred roods⁴ around, the earth was overspread with blood. (In each half), was one eye, one ear, and one leg. He fell into two exact halves, as this virtuous poet relateth. As Kṛishṇa had touched a dead Asura (he became unclean), and so took some Ganges water to purify himself.

On the back of a cloud was Nārada then riding, and (seeing this) he began to say with modesty, "This is he whom the Asuras fear, and of whom Indra is in terror.⁵ They are unable to digest what they eat from this fear. (15) So great an Asura as this he has killed, laughing the while. Now all the desires of the gods have been carried out. Great happiness has been my share, and more will I obtain. The day after tomorrow will I come to (see) the fight with Kāṁśa." Saying this Nārada Muni sowed⁶ the seed (of enmity), and at the same time prepared⁷ the way for Akṛūra.

Akṛūra did not stay in Mathurā to eat, and arrived at Gokula as the sun was setting. From a distance he saw Nanda's doorway, and close by a crowd⁸ of Gowālas. Amongst them he saw the Well-spring of Happiness, like a full moon surrounded by stars. His golden diadem shone brightly⁹, his garments were yellow, and his teeth like the pearls found in an elephant's forehead. Not a fresh lotus, nor an *Aparā-jitā* flower, nor the blossom of the linseed¹⁰ was equal to him in grace. Close to his diadem were peacock's feathers, whose eyes would put to shame¹¹ an autumn lotus. From his two ears hung earrings in shape like the *Makara*, and they completed his beauty as happens in the case

¹ Lit., he caused to lie on the ground of the great mountain cavern.

² बरि, for बड़ि, fem. of बड़ 'great.'

³ दरि, 'a cavern.'

⁴ A धुर is a square measure of land.

⁵ डर, here, means not 'fear,' but 'an object of fear.' ✓ डरा is active, and means 'fear.' The causal form is ✓ डराव.

⁶ ✓ बव 'sow.' तिल, lit. 'sesamum,' here 'the seed of enmity.'

⁷ डोल, 'shape,' 'manner,' 'form,' here, 'preparation.'

⁸ बराम = بارعام.

⁹ जगमग, compare 6, 1.

¹⁰ अतिथी = तीसी with pleonastic initial अ. Cf. अलीप in 5, 35. Or possibly it is a corrupt form of the Skr. अतसी.

¹¹ Lit., 'make black.'

of S'ukra or Brihaspati.¹ (25) The necklace over his breast was a lovely Vaijayantī, there is no such other in existence. If I had a thousand mouths, I might tell of his beauty. If one saw him (but once, ever afterwards) one would think that he continued gazing on him.² On seeing him, Akrūra ran up from a distance, and, as he expressed his affection, fell at his feet. Hari pressed him to his bosom with his arms, and smilingly the Lord of Vraja inquired if it was well with him. Haladhara arose and took him to his bosom, and, recognizing him as his devotee, did honour to him. (30) Enquiries after health and happiness especially³ were not omitted, and then Akrūra made known Kāmśa's⁴ invitation. He who beareth the conch-shell in his hand had arranged⁵ all this for the sake of the slaughter of Kāmśa, and accepted the invitation. Saith he, "Kāmśa is destined to be slaughtered by me. That will now be within three days."

When the women of Vraja heard of the departure of Kṛishṇa, they all sat down heart-broken. Their hair was unsnooded, and their faces uncovered, and all commenced to make lamentation. (35) "Even in anger he never speaketh a harsh word. He beareth all that we say to him. Yet that Hari he is carrying away from us, his heart is hard as if it had been rubbed with chaff.⁶ It appeareth⁷ that there is no other so hard-hearted as he, how, then, was he given the name Akrūra (tender-hearted). We have heard that there are there (in Mathurā) peerless damsels, whose very feet are as beautiful as our faces. Like you and we there are many,⁸ hence, what idea⁹ is there of his returning." (40) Some in their woe, abandoned their ornaments, others moistened (with their tears) their couches of lotus leaves.¹⁰ The flower-garlands which they themselves had woven, on hearing of the departure of Hari, (became dishevelled and) appeared like serpents. Some, broken-hearted, sat mo-

¹ Two planets, Venus and Jupiter, which are supposed to have rings, which, says the poet, complete their beauty, just as the earrings completed Kṛishṇa's.

² I. e., This memory would never be effaced.

³ Read अवसेख न. Concerning the use of रहल, see note ¹⁴, p. 16.

⁴ जित is here used as a sign of the genitive. अविनष्ट = अभिनय.

⁵ ब्योत = उपाय. Bate gives ब्योत 'shape,' 'fashion.'

⁶ भुसा = भूसा. Articles are rubbed with chaff to give them a hard polished appearance.

⁷ फूर = फूटे. ✓ फूट is often used to mean 'appear' impersonally.

⁸ This line is an excellent example of the feminine in Mth.

⁹ कौटि, 'an idea' in Mth. Not in Bate in this sense.

¹⁰ I. e., They made cool beds for themselves to allay their fever, but even these they watered with their tears.

tionless,¹ and others said “(let us make) arrangements² that he may stay here”. Some stood (waiting) in astrologers’ courtyards, saying, “If you order me I will tear off my ornaments³ from my person. I will remain all my life as your menial,⁴ if, on his asking you, you will tell (Nanda) that it is an unlucky day.”⁵ Others said “why does king Nanda agree (to his departure), verily he is a fool,⁶ and knoweth nothing.” There was a demand for twenty-two hundred poets⁷ (to sing in honour of his departure), and the cowherds came up with curds and milk and clarified butter. King Nanda was their *Jēḥ raiyat*, and not one inferior (pot of) curds⁸ did they bring. (50) Kṛishṇa (being now engaged on a serious enterprise) gave up all his former love for these things, and made no provision for his journey.⁹ At the time of starting he said nothing as to whether he would remain there (at Mathurá) or return. (The cowherdresses said, “We will not believe that he has returned) until we see him with our eyes,¹⁰ ‘what is behind one’s eyes is behind the house.’”¹¹ Saying this they stood on the (highest point of a) pile of dried cowdung (watching him) till¹² their Lord had gone more than a *kos*. From one heap they mounted another (as they followed him with their eyes), for how could she who was consumed¹³ with the pangs of separation remain motionless? (On account of the tears falling from their eyes and the trampling) the pile became simply a mass of cowdung¹⁴ and their ap-

¹ सञ्च = ‘motionless.’ Not in Bate.

² परिपञ्च, ‘arrangements,’ = बन्दोबस्त. Not in Bate.

³ A woman divests herself of all ornaments when her husband dies. Here the women offer to the astrologers to separate themselves from Kṛishṇa’s embraces for ever, if that will make him stay near them.

⁴ सुदिनि fem. of सूद a Súdra: commonly used to mean a menial servant.

⁵ भद्वा, any one of six unlucky asterisms, viz., Śraṇāś, Dhanishṭhá, Satabhishá, Pūrvabhādrapadá, Uttarabhādrapadá, Revatī. Not in Bate.

⁶ गोबर गनेस, *lit.* ‘a cowdung Ganeśa,’ means ‘a helpless fool.’

⁷ भार = भाट, ‘a panegyrist.’

⁸ Note that in spite of the grammarians दहि, is feminine.—So also in the दधि लीला of Śūr Dās.

⁹ समदा बारि, ‘viaticum.’

¹⁰ होठि = डठि.

¹¹ A proverb, of which the usual version is चाँखि लेखें पौठि पङ्खार, that is to say, what a man cannot see is as good as absent.

¹² ता = ताबद, ‘tell.’

¹³ ✓ डढ़, ‘burn.’

¹⁴ A gowāla’s dung-heap is proverbially neat. Cf. the Prov. गोखारक गोबर दुइ दिस चिक्कन, ‘a gowāla’s dung-heap is smooth on both sides.’

pearance became changed, and became one of tears.¹ (55) Some even went outside the village (to watch him), and others turned pale² and went crazy. The horses were very swift, and went like the wind; (soon) they could no longer see the chariots, and it became late in the day. Then it appeared³ to the hearts of all, as if a precious jewel had fallen from the hand (of each). Saying, "Every damsel of Mathurá who shall see Hari, will rejoice and consider her life's desire fulfilled", (they departed), lamenting, and calling to mind his virtues, (for) without Hari the whole town appeared empty.

(60) Saith Man'bodh, "What sort of day was that?" May such an one as it be for my enemies.

END OF BOOK VII.

Book VIII.

The chariot halted on the banks of the Yamuná, and Akrúra descended and went to bathe. As he dived he saw (an apparition of) Hari and Haladhara in the water, together with Śeṣha (the serpent of eternity) and was struck with awe.⁴ When he made as though he would speak, Hari understood it, and restrained his own voice. He saw Hari and Ráma in the pool of the Yamuná, (yet, when he rose to the surface), he saw them as they were (on the bank). (5) Then Akrúra uttered praises, which are described at length⁵ in the (Sanskrit) Haribamśa.

Very quickly they crossed the Yamuná, and Akrúra made up his mind firmly (that Kṛishṇa was indeed God). After going⁶ a little way the Lord (descended) and went on foot, and Akrúra urged⁷ the chariot ahead. Joyfully the two brothers went along, and after some distance they saw the washerman's *ghát*. "O washerman beloved of the king,

¹ This half line, no one, whom I have met, can translate, nor can any trustworthy emendation be suggested. The translation given, suggests that *आरख* should be read *आरख*, in which case *रख* would = the Persian *رخ*, which in Mth. means 'general appearance,' and is pronounced *रख*, not *रख*. The translation is, however, an unsatisfactory one.

² *Lit.*, 'yellow.' This line is another good example of the Mth. feminine.

³ Past tense of *अभू*, 'appear,' the penultimate being shortened for the sake of rhyme.

⁴ *Lit.* 'considered it wondrous.'

⁵ *फैल*, *Lit.*, 'that (which) he said is spread out in the Haribamśa.'

⁶ *गए* see note ¹, p. 13.

⁷ *अचल*, literally 'strike,' here 'urge.'

give, O friend, a gift of a garment." (10) When the washerman heard this, he arose in anger,¹ and called out to his wife to thrust a torch in (the boys') faces. When Kṛishṇa heard this, (darting on them) like a loosened falcon, he beat the washerman, and plundered the *ghāt*. The washerwoman left the place in tears, and as she went along the road rubbed off the vermilion from her head (in token of her widowhood). Hari selected² yellow garments, and gave Haladhar dark-coloured ones. The people of the village when they saw the plunder³ of the washerman's *ghāt* laughed, (and said to each other) 'They are playing their old pranks still.'⁴

(15) Hari had a great affection for flowers, and saw the house of a garland-maker: He went thither and asked for a garland, and blessed was (the fortune) of the gardener then. Guṇaka the gardener was full of holy virtues, and being possessed of the power of seeing the future, acted accordingly. On seeing Kṛishṇa he gave him flowers, nor asked who he was, and his descendants exist now to the present day.

The two brothers put on the garlands, and gave him this boon, and then entered (Mathurá) the city of the king of men. (20) Kubjá (the hunchback), having anointed her body stood in the way, and when she saw Hari, her body became filled with love. Cried she, "Haste thou, to my house, and fulfil⁵ the desire of my life." Kṛishṇa being in the presence of his elder brother was ashamed,⁶ and said something by way of excuse.⁷ Then going aside he said unto her, "Give⁸ me sandal wood; when I return I will come to thy house." Her love overflowed,⁹ nor could¹⁰ she say anything. So she gave him sandal, and considered in her heart, (saying to herself), (25) "I am very lean, and ugly, and vile, nevertheless the Lord did not despise me, nor was he displeased¹¹ with me." Kṛishṇa understood her thoughts and made her straight, and Kubjá being freed (from her infirmity) became (beautiful) as Lakshmi.

¹ ✓ टिड़का, 'be enraged,' *lit.* 'shiver' or 'faint with cold.' See note ⁸, p. 17.

² ✓ बिच, 'select.'

³ Here लुटि is in its proper meaning of a verbal noun.

⁴ *Lit.*, 'That practice (उपलक्षण) has remained (बसल) till now (प्रतऊ प्रति).'

⁵ देह = दे, the 2nd Imperat. of ✓ दे.

⁶ It is not etiquette to carry on intrigues before an elder brother.

⁷ उकुति, 'an excuse.'

⁸ See note ⁵ above.

⁹ *Lit.*, 'filled.'

¹⁰ ✓ पार 'be able,' see remarks s. v. in the Vocabulary to my Maithil Chrestomathy.

¹¹ ✓ हल, here means 'be displeased with,' Cf. note ⁷, p. 25.

Hari had told her (to supply him with sandal) sufficient for two persons,¹ and Kāmśa's desire was all that was left in the vessel.² Then the Hero of the house of Yadu having anointed³ his whole body with the sandal, went about the city, seeing (the sights). He saw Kāmśa's armoury, and said to himself, "Let me take steps of hostility⁴ against him." (30) He asked the keeper politely where the bow was of which the sacrifice was to take place. By means of his power and cleverness, on his asking, he (managed to be allowed to) lift up the bow, which was fated not to be the object of sacrifice, in his hand. With extreme ease he strung the string, and like the inner⁵ filament of a lotus he snapped it. The crash filled the whole of Mathurá, yet when they heard it, no one understood⁶ what had happened. The two brothers did not halt there, but started⁷ off immediately, and the keeper went to Kāmśa and told him what had happened. (35) From the arrival of Akrúra, he understood (that Kṛishṇa also had come), but on the breaking of the bow, he saw the fact clearly.⁸

All the cowherds who had come from Gokula (in attendance on Kṛishṇa) stopped at Akrúra's doorway. Who can tell the feasting⁹ in honour of Hari? They had food of all the six flavours, and of the thirty-six kinds. Let us praise the joy of the wife of Akrúra, although she was very modest,¹⁰ still she wished also to look at (Kṛishṇa).

¹ Cf. Bangálí व्यक्ति. माफिक is the Arabic موافق.

² A very difficult passage. It is literally, 'and the soul of Kāmśa was left in the vessel.' Kumbhá was the maid-servant in charge of Kāmśa's sandal-wood, and she gave all she had (which was just sufficient for two persons) to Kṛishṇa. The Paṇḍits explain that the vessel being empty, only the desire (हन्स) of Kāmśa remained in it, i. e., that there was no sandal-wood left for him. The use of हन्स to mean 'desire' is peculiar.

³ चरचित = लिप्त.

⁴ कुफार, 'the preliminaries of a fight.'

⁵ विस, the white inner stalk of a lotus.

⁶ फुरल = फुटल, cf. note ⁷, p. 23. Here the lit. translation is '(its true meaning) appeared to no one.'

⁷ ✓ किटक, 'start off quickly.'

⁸ भक्त भक्त, 'clearly.'

⁹ पञ्चनामि, 'the feasting in honour of a guest.'

¹⁰ घोषट is the act of sweeping the veil across the face, which a woman does before a strange man. A bold woman only does this slightly (हैट घोषट), but a modest one covers her whole face (बहु घोषट). There is a well-known riddle आन के देव मोहरा मदि, (a wife asks her husband, 'what is that which) I give to another and not to you?') The answer is घोषट.

Having got certain news of the arrival of Hari, Kaṁśa sent for Chánura and Muṣṭika; (40) and said to them, "Ye are my wrestlers, up to this day have I cherished you. I will act to you as your own brother, and in the morning will I divide the land and give ye half." When the two wrestlers heard this they rejoiced,¹ for they were men whose play (at wrestling) was famous in the world. Said they, "If they come before us, not one of the two shall be allowed to go² away alone." Then Kaṁśa called his elephant-driver, and told him the whole tale from beginning to end. (45) "Bring," said he, "Kūvalaya Pīḍa at dawn, and warily place him by the doorway (to the place of sacrifice). Understand how thou must carry out the business. Act so that Kṛishṇa may not be able to approach." Next morning there was a cry of indignation in the city, for the honest men thought that the fight (between such wrestlers and Kṛishṇa) would not be fair, and condemned³ it.

The poet Man'bodh in his heart⁴ seeth this, that it is⁵ proper that I should now describe the arena.

END OF BOOK VIII.

BOOK IX.

The wrestling-floor extended over a whole league (in all directions), and (at the idea of) seeing the wrestling,⁶ the minds of even the old men became excited. (They cried) "Let me also join in the sports, let me also try a fall. There is delay (about their coming); here, catch hold of my cloth."⁷ In their various proper places hundreds of thousands of *lejims*⁸ were deposited, and excellent heaps of wrestler's earth⁹ piled

¹ ✓ मनुषा, 'be glad.'

² जाग्र obl. verb. noun governed by पाञ्चोत्, making a permissive compound.

³ ✓ नकार, *Lit.*, 'say no,' hence, 'disapprove.'

⁴ हृदयाँ, obl. of हृदिष्ठ.

⁵ वृक्ष is here impersonal.

⁶ सरोँ, 'the act of wrestling;' cf. सरोँ, 'a gymnast's exercise,' in Rámáyan; not in Bate.

⁷ नुष्या, 'clothes generally,' not in Bate.

⁸ A लेजिम is a bar hung with iron rings, which gymnasts hold in their two hands above their heads. The exercise is supposed to strengthen the shoulders. Not in Bate.

⁹ कोटवार is the earth of an old granary (कोढी) which wrestlers rub upon their bodies.

up. Here and there the place was filled with pits¹ which had been dug, and there were Indian clubs of solid wood.² (5) The arena was³ extremely vast, on all sides were many⁴ palaces high as mountains.⁵ There were two or three hundred two-storied stands. Here and there⁶ there were bands⁷ and *nách* girls dancing. According (to the rank of) those who were of chief and polite families,⁸ so were stands allotted to them.⁹ Kamsa's own grand-stand was a whole league high, and it would have been very difficult to ascend into it without a staircase. Why then did Kamsa prepare so high a stand? Can any one escape from the hand of death¹⁰? (10) While the assembly of the people was still going on, there rose a cry¹¹ of "He's come, he's come." In the door-way gleamed the golden diadem (of Krishna), together with Nanda and the other Gowálás. The elephant-driver struck his elephant and urged it on, and for a space Krishna played excellently¹² with it, and then seized the elephant's tusk, and tore it out

¹ करिगृह is *lit.* 'a weaver's loom.' This is built over a pit, and hence the word is used to mean any kind of pit. गृह means place.

² गुदगर, 'possessing a गूद.' गूद (or गुदा) is properly a kernel, or the soft inside of anything. Thus the गूद of a shell-fish is the fish itself, the shell being called खुँदचा. Thus in the fable of 'the kite and the crow,' occurs the passage 'जैह डोंका धरती पर खसल, टूक टूक भै गेल। आचोर कौआ चोकर गुदा खाए गेल। थोरवा काल भै चिलहोरि नीचा उतरलि तँ खुँदचा बाड़ि किच्छु नहिँ पौलक।' The cockle fell to the earth and was immediately smashed to pieces. Thereupon the crow ate up the inside. Shortly afterwards the kite came down, but could find nothing but the broken pieces of the shell.

³ In modern Mth. भेल never means 'was,' but only 'became.'

⁴ खण्ड, 'a piece,' here is used as a sign of the plural.

⁵ पहाड़ is said by the Pandits to = पहाड़, 'a mountain.' It is necessary, however, to receive this interpretation with some caution, for the word is not used in modern Mth. in this sense nor is its derivation clear. Also खण्ड पहाड़ is used in modern Mth., to signify 'pieces,' the word पहाड़ being apparently only a reduplication of a खण्ड.

⁶ कऊ, *lit.* 'somewhere.'

⁷ बाजन is Bhojpúri plural of बाजा a musical instrument.

⁸ सील commonly means 'modest,' 'polite,' in Mth.

⁹ *Lit.*, 'so (there was an order) of making stands for them.'

¹⁰ *I. e.*, Kamsa foolishly thought that he could provide for his own safety by doing so.

¹¹ Pers. شور.

¹² खूलि, *lit.* 'openly.' Used frequently idiomatically to mean 'very well.' The idea is that a man tied up cannot do anything well.

of its socket with his hand. With this tusk the Lord of Vraja then slew it. When Kuvalaya Pída fell like a mountain¹ on the earth, and Kāmśa saw it, his pride fell down.² (15) Taking the excellent elephant's tusk as an excellent weapon in his hand, Hari went forward accompanied by Haladhara. Heavenly damsels became incarnate in Gokula. Though they had fortune and many relations, yet cared they nothing for them.³ Only gazing (on Kṛishṇa), made they known their love to him, and in their hearts desired⁴ only Kāmśa's death. "If he lives" (said they), "all will lose their happiness, but if this scoundrel⁵ dies, it is well for all of us." With the city wives stood Devakī, her eyes, like clouds, filling with rain. (20) As she saw the face of her son her breasts filled, and milk which they could no longer contain⁶ gushed forth from them (in her affection). With Akrūra stood (his brother) Vasudeva (saying to himself), "at last I shall see the countenance of my child." Thrusting several⁷ people aside Kṛishṇa advanced and proclaimed thus in the assembly. "Chánura hath exceeding might, and I am tender: it is greatly unfair that I should wrestle⁸ with him." The people of the assembly heard this and were filled with shame, but out of fear of Kāmśa no one spoke. (25) Then He who beareth the conch-shell in his hand, again spake, considering in his heart, but his words were lost (on the people). "To-day this unfair practice⁹ will cease for ever. I am not a common¹⁰ wrestler¹¹ of my house. I cannot bear this longer,¹² let him who comes, come now."¹³ Kṛishṇa slapped (his arms), and rose with a roar, and the people began to guess¹⁴ about (the chances of) victory and defeat. One foot he set (before him) straightened, (and the

¹ भीर or भीरू is the high mound round a tank.

² ✓ झर, 'drop,' usually reserved for fruit dropping from a tree.

³ See note ¹ p. 12. Read as before अहिगरलि.

⁴ An unusual meaning of ✓ मनाव.

⁵ मुड्हा is an abusive term. It means *lit.* 'one who has lost his head.' Hence 'a capless fellow,' used only in abuse.

⁶ *Lit.* 'The act of being contained did not take place.'

⁷ *Lit.* 'four.'

⁸ *Lit.* a wrestling (between) him and me is greatly unfair.'

⁹ परिक = अभ्यास.

¹⁰ A common use of प्रह्न, 'such.'

¹¹ खेला, here 'one who sports,' 'a wrestler.'

¹² *Lit.*, 'as long as there is no time, so long do I bear it.'

¹³ आव is the usual Mth. form of the Hindi अव.

¹⁴ अटक, 'a guess,' i. e., अटकर सौ गैलाह, 'he walked by guess,' of a man going along on a dark night.

other) behind him, and twisting his left knee, he set it before him.¹ (30) With violent challenges he planted his hands, for greatly skilled in wrestling was the lord of Vraja. (Chánura), who had wrestled² much, came up, saying "Wait!³ Let⁴ me pound thee." He rubbed earth on his great stout arms, (and appeared) in no way smaller than Kumbhakarṇa. He himself was deceitful and mighty, and his caste was very vile; so for a space there was a great boxing⁵ match. Putting their heads down close together,⁶ Kṛishṇa put forth his hand, and several times clasped him only round the neck. (35) Strong-armed (Kṛishṇa) pressed him down with one arm.⁷ Who was it that taught him that trick⁸ there? Adopting that trick Kṛishṇa warded him off, and knowing himself to be powerless⁹ (against Chánura after performing it), instantly¹⁰ released himself. So also when Kṛishṇa seized him Chánura in like manner reserved¹¹ (a counter trick). And seeing that, the hearts of good men became glad.¹² In this way,¹³ the wrestling lasted for a long time.¹⁴ And every now and then they would walk round¹⁵ each other, and clap their own hands (in defiance). At length in the arena¹⁶ Kṛishṇa gave up tricks to the *Naṭ*,¹⁷ and swooping on him, struck him

¹ I. e., knelt down on his left knee.

² खरोँ, see note to v. 1.

³ खरोँ, an interjection meaning "Wait!" The ✓ खड़ means 'wait.' खरोँ is probably Bhojpúri, and means *lit.* 'Let me wait.'

⁴ करोँ, Bhojpúri, 1 sing. pres. conj.

⁵ मुठ्ठा in मुठ्ठामुठ्ठा is an oblique form. The compound means 'a boxing on a boxing,' 'a mutual boxing,' like सारा सारि in note,⁶ p. 17.

⁶ *Lit.*, 'making their heads approach,' a posture in wrestling.

⁷ एक हथौ गीत, is the special name of a trick at wrestling, consisting in pressing down (✓ गीत) the opponent with one arm.

⁸ दाखो, the technical term for a trick at wrestling. खीत = खीतय, 'then.'

⁹ An unusual meaning of असक्व.

¹⁰ बक दे 'immediately.' Cf. Mth. Chr. Sal. 19, बक दे उदल.

¹¹ ✓ जोगव, = 'preserve,' = जुगाय; hence, 'reserve.' Read खोहो जोगव.

¹² ✓ जुड़ा = H. ✓ जुरा. They were glad because they saw that the two were equal.

¹³ रँ instr. governed by परि. It corresponds to the Vedic रन्, 'by this,' which was lost in later Sanskrit, but has been preserved in Mth.

¹⁴ काल 'time' is here feminine.

¹⁵ भाउरि, 'a circling,' cf. चक भाउर in Mth. Chr. Sal. 7.

¹⁶ रङ्गि, for रङ्गे, loc. of रङ्ग.

¹⁷ *Naṭs* are a tribe of gypsies who are famous for their wrestling powers. Hence the word is used for any great wrestler. The meaning is that Kṛishṇa left all such

instantaneously, and felled him to the ground. (40) Blood flowed in torrents from his mouth and nose, and the earth for a *bighá* round him became thereby a morass. Chánura the wrestler became crushed to pieces,¹ and died, what life can there be to him whom Hari hath touched in anger? Just as² Hari had done³ to Chánura, so also did Haladhara slay Mushtika. Toshala the wrestler, seeing this, became wroth, and rose clapping his hands as a mighty challenge. When he had slain Toshala Hari approached Kamśa, and (like) what bird of the air did he become (in that he was able to ascend the lofty stand)? (45) Upon the stand,⁴ in real verity,⁵ he hurled him down, and without letting him go dashed him down to the ground.⁶ He thrust on him an infinitesimal portion of his weight⁷ (in his character) of the universe, and Kamśa immediately⁸ gave up his breath. (Pretending) to think that Kamśa was annoyed in his heart (at the treatment he had received) Krishna seized him by the hair,⁹ and dragged him some distance. On seeing this Kamśa's brother, named Sudáman ran up challenging him, but, swooping down between them Haladhara seized him, and laughingly treated him in the same way.¹⁰ (50) When the five men had been killed, (although) other (demons present) were spared, the arena became as (horrible as) a burial-ground.

Then Kamśa's mother, wife, and younger brother's wife came up, and in piteous grief rolled¹¹ upon the ground. Into Hari's ears¹² came the cries of the dying,¹³ and even his eyes filled with tears. (He consoled

petty devices as tricks to Chánura, and forthwith killed him by sheer display of force.

¹ दल्ल = चूर्ण, 'ground to powder.'

² जे परि = जेँ परि, cf. ऐँ परि in v. 38. Read परि हरि, and not परिहरि.

³ बनल is here used for बनाओल.

⁴ मचहि is here the general obl. form of माँच.

⁵ Obl. of सचसच, 'real truth,' a reduplication of सच.

⁶ हेठ = नीचा, 'below.' Cf. Bangálí हेठ मुख, in my notes on the Rangpur dialect, see J. A. S. B., No. 3 for 1877, p. 199, l. 15.

⁷ भर = भार.

⁸ फाँहि, 'immediately,' apparently the indecl. part. of a ✓ फाँह, which I have not met elsewhere.

⁹ कच = केस.

¹⁰ जोहि परि is the correlative of ऐँ परि. There is no form जोँ corresponding to ऐँ.

¹¹ कत, 'how much,' hence 'exceedingly.'

¹² कोक, for कोख, = कोप.

¹³ मर लोक, a common expression for 'a person at the point of death.'

them), giving them advice and hope, and went about quietly and ashamed.¹ (Then Kṛishṇa said to Nanda) "No one knows what may happen. My father, do thou return now speedily before me (to Gokula). (55) While I am absent, watch, I pray thee, my mother (Yasodā) that she waste not away." With these words Hari gave him leave to go, and gave him ten million jewels out of Kāṁśa's store². Going a little forward Hari and Rāma, made salutation to the feet of their father and mother (Vasudeva and Devaki), saying "For so long was it impossible to honour you, I pray ye to pardon my fault. It was difficult even to save my life, so that I might be preserved from Kāṁśa's (60) hand." Vasudeva remembered the former portents³ (which had occurred at Kṛishṇa's birth), and with Devaki fell at his feet. Understanding (who Kṛishṇa was) Vasudeva sang greatly of his virtues, and then Kṛishṇa again cast his illusion over him, (and caused him to again become ignorant of his supernatural origin). All the members of the house of Yadu who were there made to him fit salutation, and the tree of Vasudeva's faith bore fruit, for the eternal Essence had (humbly) fallen at his feet. Then Kṛishṇa sent for Ugrasena and with modesty had his bonds cut, saying, "Let not the Yādavas feel grieved, although they are under Yayāti's curse. The fourteen worlds move at his commands, whose servants I and Haladhara are." He then waved chowries⁴ over the king's throne, and set the umbrella of state over Ugrasena's head.

The friend of the miserable, the Lord of the lordless, the one giver of happiness, the holy lord of Vraja, these names are all called Kṛishṇa's sport, and may holy Rāma put difficulties far off. Saith Man'bodh, I have told the tale of Kāṁśa's slaughter. What happened afterwards, that remains to be said.

END OF BOOK IX.

BOOK X.

There have arrived⁵ the wives of Kāṁśa, the daughters of Jarāsandha. In many ways they display their state of widowhood coming

¹ हरिर्हि is here the instrumental used as Nom. before the past tense of a transitive verb. सद्य, see note ¹ p. 24. अप्रतिभ (Skr. अप्रतिभा), 'without brilliancy,' hence, 'ashamed.'

² Lit. 'kept by Kāṁśa.'

³ Lit., 'qualities.'

⁴ चौर दराष्ट्र, is the usual phrase for waving a fly-flapper.

⁵ अस्ति is the Skr. 'there is,' परापति is fem. of परापत = प्राप्त, used in Mth., to mean 'arrived.'

running to their father's palace. In piteous plight, how much had they to tell! and hearing their story he could no longer contain himself. (Said the widows), "The son of Nanda hath made me a widow.¹ A thing which ought not to have been possible by the strength of any one.² (5) The moon may fall (from the sky), the earth may dry up, Mount Meru itself may desert its site, and go elsewhere. All this may rather be done, yea, can³ be done, but not that a gowálá, a (common) stave-bearer, should kill a mighty warrior. We will not drink water, until we take (vengeance on) the enemy of our husband." Jarásandha comforted them, collected his camps and roughly counted⁴ their numbers. (From) Sorath, Bhorath, Garh'pál, Anga, Banga, and Nepal; from Betiá, Tirhut, and other countries, his majesty summoned all the kings. They could not be contained in all his forts, there was no room even in the whole land of Magadh.⁵ The army waxed in size for ten or twenty days, and then all issued in the direction of Mathurá. The sight of the sun was obscured by the dust, and it is lucky that the back⁶ of the mundane tortoise did not break in (with the weight). There was not a drop of water or (a grain of) food to be found in the moon or on the earth, The ocean itself took refuge in (the hell called) Tala.

(15) At eventime there rose a hubbub from the army, on hearing which His Majesty got a headache⁷. So then old and reverend ushers, with wands in their hands went about calling in all directions, 'silence' 'silence.' The camp stopped, and surrounded the fort (of Mathurá) as a falcon swoops upon a quail. To Hari the gate-keeper said respectfully⁸ "there is a sound of drums near⁹ the city. Who can tell the size of the army? It is as if the whole universe were densely collected¹⁰ together." (20) When they saw this their faces became

¹ *Lit.*, 'taken the vermilion from my hair,'—a sign of widowhood.

² *Lit.*, 'which one would not think (proper) for the being done by the strength of any one.' होमप्र is obl. form of the verb. noun of √ हो, 'be.' The म is an euphonic addition as in देमै, लेमै, see Mth. Gr. §. 189, 3, add. ... बूत् = 'strength,' 'power.'

³ होमप्र पारव, 'to be able to be done.'

⁴ See note to 9, 28.

⁵ Jarásandha's kingdom.

⁶ The paṇḍits translate अमर, by 'back,' but they are doubtful as to the exact meaning of the word.

⁷ *Lit.*, 'pain in his mind.'

⁸ अरज = Ar. عرض.

⁹ नगैरा, 'a camel-drum.'

¹⁰ Cf. coll. Mth., मेघ जमड़ि आप्रल, 'the clouds are dense.'

dry,¹ and in their mouths the lips² of the Yádavas were parched. Only one was joyful, the holy Lord of Vraja, (as he thought) "To-day will I raise the burden of the earth." When the others considered that Hari was joyful in his heart, all knew certainly that there would be victory. Every one took up his weapons, and the Yádavas all became ready, and assembled. Ugrasena, Uddhava, Akrúra, and Varmásura whose deeds were famous in the world. (25) Akrúra became an extremely excellent hero, imposing in his chariot, he shone like Arjuna. All began to talk of the battle, and in union with their bodies, their heroism awoke. Dáruka³ brought and equipped the great chariot, and each side began to play its drums. Hari went outside with all the chariots, as the Bráhmans all blessed them. With a laugh Haladhara advanced and took the betel.⁴ In the battle-field, who ever was such as he. (30) "To my knowledge, this (Jarásandha) was exceeding wicked, let us consider how to deal with him."⁵ (Jarásandha) who had done many evil deeds joined in battle with him who was devoted to wine,⁶ and Haláyudha went in front of the excellent battle. Equal with equal began the fight, in order that nothing might be done contrary to fair play.⁷ Jarásandha joined combat with Haladhara, for who else could stand before him. The king took his club, and fought with it, while Haladhara raised his pestle. (35) Knowing that success would be fruitless, an oracle proclaimed from the sky, "Come now, spare him, spare him Haladhara. I have arranged a method of killing him." The king⁸ hearing this portent began to run and this favourable oracle became unfavourable to him. Leaving the battle-field the king fled,⁹ and Haladhara threw aside his pestle. The victory was given to the strong, and defeat

¹ बफ्दर is a kind of ring-worm, which, when it drops, leaves a dry place behind, at the place which it had attacked. The translation is, literally, 'the ring-worm dropped from the faces of all,' that is to say, 'the faces of all became dry with fear.'

² फुफरी is 'parching' or 'cracking of the lips.'

³ Krishna's charioteer.

⁴ नै, see note to ¹, p. 13. When a forlorn hope is wanted, those who volunteer, signify their willingness by stepping forward, out of the ranks, and picking up a betel roll deposited for the purpose. Cf. Chand, Revátata 16.

⁵ Lit., 'how it will be done.'

⁶ This half line is very difficult. The above is the best meaning I can make out of it, but it is not much. It appears to be literally, 'he, having done bad qualities, joined with him who had the quality of wine.' Haladhara was by tradition a great drinker as well as a great hero.

⁷ Lit., 'virtue.'

⁸ Lit., 'the enjoyer of the earth.'

⁹ ✓ परा = 'run away,' cf. Bangáli पलाइते.

to the wicked, and all the men of Anga, Banga and Tailanga were scattered. (40) On that day Hari showed unlimited prowess¹ like a hundred Arjunas and two hundred Bhímas, and the enemy fought as much as it desired with him, as a moth leaps and falls into a fire. It cannot even be counted how many men Hari slew, in order to raise the burden of the earth. Some of the generals fled towards their home, and those who remained behind were killed. The Yádavas remained thick as clouds in the month of Bhádō, and none of them were scattered having Hari for their support.² (45) They showered arrows like a rain (so heavy) that the enemy thought that creation was coming to an end (in a flood). Every king, who joined combat with the Yádavas, immediately found himself close to the gates of death.³ So the army returned, and the portion which was left behind was washed away in a stream of blood,⁴ in which the floating shields were like the tortoises, and the turbans, snakes. Kṛishṇa let a few of them escape, so that he might grant (the world) a benefit, as he would again (be able to) collect (and carry away) the burden of the earth. (50) Those who had been⁵ so stout (and valiant) and now so small, did not, out of shame, return to their fortress. The brave enemies⁶ of the earth again collected, and again shamelessly arrived (against Mathurá). For their reward they all got arrows (sharp as) scorpions, and again they returned to the place whence they had ridden. Again they began to fight, and again were beaten, nor did there remain to them a comrade, or joy, or love. Again they mounted and came, and again were defeated, and thus the war was repeated fifteen times.

(55) Saith Man'bodh, "The Lord of Magadha returned, and the troops who came with him all died."

END OF BOOK X.

¹ *Lit.*, 'made an unlimited battle.'

² येव, 'a support.'

³ धरम = यम.

⁴ लिधुर विधुर, 'blood and the like.'

⁵ अकलाह, old form of कलाह. Cf. the old Bangálí form आहिलाम for किलाम.

⁶ *Lit.*, 'death.'

PART III.

Index to Man'bodh's Haribans.

INTRODUCTION.

The form of the index explains itself. The only point to be made clear is the alphabetical order, which differs somewhat from that hitherto in use. Neither the *anunāsika* nor the distinction into short and long vowels is allowed to affect the order of words. Or, to put the matter another way: each of the sets अ, ई, आ, औ — इ, ई, ई, ई — उ, ऊ, ऊ, ऊ, &c., so far as alphabetical order is concerned constitutes one letter only. Accordingly, I first give all words containing the sound *a*, irrespective of that sound being short, long, or nasalized, and simply arrange them according to their consonants; next come all words containing the sound *i*, similarly arranged; next, in similar order, those containing the sound *u*, and so forth.

This principle of disregarding quantity and nasalization secures a distinct and important practical (as well as scientific) advantage, which could not be obtained by any other arrangement; for it results in bringing into more or less close juxtaposition pairs, or sets, of words of identical origin and meaning: as आँगन, and आँगना, 'a courtyard.' ✓ सुत 'sleep', and ✓ सुताव, 'cause to sleep', ✓ मर 'die', and ✓ मार, 'kill'. The advantage gained from this is obvious, when we consider that Bihārī roots containing a long vowel, shorten that vowel whenever it falls in the antepenultimate and is followed by a consonant, and that hence in the case of such roots many forms will be found occurring derived from the same root, and only differing in the quantity of the antepenultimate vowel.

This system of alphabetical arrangement for Gaudian languages is put forward tentatively, and criticism on its practical and scientific advantages and disadvantages is solicited.

॥ अ ॥ ॥ आ ॥

- | | |
|---|---|
| ✓ आ, pres. 3 sg. आउ, II, 41: आव, V, 42: आओ, II, 46: 3 pl. आवयि, X, 54: imperat. 2 pl. आवह, VI, 32: 3 sg. आवओ, IX, 27: fut. 1 sg. आओव, 1, 32: VII, 16, 50: VIII, 23: 3 sg. आओत, VIII, 43: past. 1 sg. आउलई, I, 17: 3 sg. आउल, IV, 25, 40: V, 5, 6, | 14: VI, 7, 24: VIII, 36: IX, 10, 31, 52: X, 9, 23: fem. आउलि, V, 45: VI, 2: IX, 51: 3 pl. ऐलाह, II, 25: ऐलाह, II, 2: VII, 46: X, 55: past part. आउल, X, 19: periphrast. pres. 3 sg. अबद्वि, IX, 27: verb. nouns obl. आवप्र, VIII, 46: instr. sg. अउलहि, |
|---|---|

- VIII, 35: indecl. part. आप्र, I, 35: V, 2: IX, 55: X, 36, 51: (cf. ✓ आन) आनि, II, 5, 16, 49: V, 48: VIII, 45.
- आओर, fem. आओरि, VII, 55: see ओर.
- अकाप्र, III, 10.
- अकट, II, 59.
- अकरुड़, VIII, 38: IX, 21: अकरुड़, VI, 26: VII, 18, 27, 37: VIII, 7, 36: अकरूर, VI, 43: X, 24, 25: gen. अकरुड़क, VI, 49: VIII, 35: अकरुड़ऊ, VII, 17.
- अकलेस, VIII, 32.
- अकास, I, 36: gen. अकासक, II, 5: X, 35.
- आकुल, fem. आकुलि, II, 56.
- ✓ अकुला, past 3 sg. अकुलाप्रल, IV, 40.
- अखाद, IX, 1.
- आँखि, IV, 23, 40: V, 45: VI, 8, 11: VII, 23, 51: IX, 52.
- आगत, IV, 49, 53: VII, 5: fem. आगति, I, 18.
- आँगन, III, 15: V, 11, 31: VI, 16: obl. अँगना, II, 7, 45: VII, 43: अगनऊँ, III, 2.
- अँगना, see आँगन.
- अगम, I, 3.
- आगमन, gen. sg. आगमनक, VIII, 39.
- आगर, IX, 7.
- अगर, VIII, 29: आगर, II, 35.
- अगलह, fem. अगलहि, II, 30.
- आगि, III, 6: IV, 21: V, 32: X, 41.
- अंगिकार, VI, 43:
- ✓ अंगिर, indecl. part. अंगिरि, VI, 41.
- आगिल, obl. adj. अगिलहि, IV, 7.
- आगु, I, 9, 12, 39: VI, 42: VII, 6, 8: VIII, 7: IX, 15, 22, 57: X, 31, 33: obl. आगाँ, IX, 29: (?) loc. आगें, IV, 1.
- ✓ अगुआ, indecl. part. अगुआप्र, IX, 54.
- आगे, II, 62.
- ✓ आगोर, indecl. part. अगोरि, III, 16.
- अधिम, IX, 70.
- अघात, III, 12.
- अक्षम, VII, 28, 29.
- अङ्ग, V, 32: X, 9, 39.
- अचल, V, 28, 46: VIII, 6.
- ✓ अह, pres. 1 pl. हिय, IX, 66: 2 pl. हिय, V, 22: 3 sg. अहि, I, 2, 3, 15, 37: IV, 19, 49: V, 18: VI, 34, 35, 45: VII, 38, 39: X, 19: अहप्र, VIII, 18: 3 pl. हयि, IV, 35, 59: VII, 32, 51: past 3 sg. हल, II, 53: IV, 57: VI, 6, 48: VII, 5, 60: VIII, 16, 17: IX, 58, 59, 62: X, 11, 30: fem. हलि, VII, 33: 3 pl. अहलाह, X, 50.
- आज, I, 17: III, 14: IV, 22, 59: VI, 30: VIII, 18: IX, 26: X, 21: gen. (with emph. हि or? obl.) अजुकिहि, VIII, 40.
- अजगुत, II, 62: IV, 27: V, 56: VIII, 2.
- अजज्ञ, VIII, 31.
- अहल, III, 19.
- अझलि, I, 10.
- ✓ अट, past 3 sg. अटल, IV, 17: IX, 20: X, 11.
- ✓ अटक, past 3 sg. अटकल, VIII, 34, 36: X, 17: past part. (forming passive) अटकल, VIII, 1.
- अटकाओ, VI, 40.
- अटकर, IX, 28: X, 8.
- आठम, I, 32: II, 4: V, 53.

- आङ्ग, IX, 36.
 ✓ अङ्गरा, indecl. part. अङ्गराष्ट्र, II, 52.
 अङ्गरा, IV, 39.
 अति, II, 7 : IV, 40, 50 : V, 44 : VII, 56 : VIII, 25, 32 : IX, 5, 23, 33, 50 : X, 25.
 अतिशी, VII, 22.
 अथाह, I, 3.
 आदर, VII, 29.
 अदल, II, 27.
 आदि, V, 45 : VI, 26 : VIII, 44 : IX, 11.
 अदिग, II, 22.
 आध, VI, 31 : VII, 11 : VIII, 41.
 अधिक, VIII, 15 : IX, 31.
 अधलाह, fem. अधलाहि, VII, 48 : VIII, 25.
 ✓ आन, pres. conj. 3 sg. आन, VI, 39 : imperat. 2 pl. आनह, I, 28 : indecl. part. (cf. ✓ आ) आनि, III, 3.
 आन, IX, 50 : X, 29, 33.
 अनङ्ग, X, 53.
 अनतष्ट्र, X, 5.
 अनतहि, II, 37.
 अनाथ, gen. अनाथक, I, 18 : II, 20 : IX, 68.
 आनन, III, 20.
 आनन्द, II, 41 : V, 23 : VII, 20.
 अनल, V, 37.
 ✓ अनाव, indecl. part. अनाष्ट्र, IX, 64.
 अनुचर, II, 35 : IV, 18 : VI, 22 : IX, 66 : fem. अनुचरि, II, 30.
 अनुचित, II, 39 : IX, 23.
 अनुताप, IX, 65.
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✓ कर, pres. 1 sg. करिच, I, 5, 17: IV, 22, 53: 1 pl. करिच, II, 61: 2 pl. कर, V, 25: 3 sg. करप्र, X, 16: कर, II, 15: कर, IV, 26: V, 5, 20, 26: VII, 23, 40: 3 pl. करथि II, 8: pres. conj. 1 sg. करौं,

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of another verb.) (कै, कऊँ, or कऊ)

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✓ कह, pres. 1 pl. कहिय, VII, 35:

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23, 40, 45: IX, 22: verb. nouns

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✓ खसा(व), past 3 pl. खसौलन्हि, VI, 13: IX, 45.

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✓ खिसिआ, indecl. part. खिसिआप्र, IX, 47.

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✓ खूल, indecl. part. खूलि, IX, 12.

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✓ खेद, fut. 1 sg. खेदव, VI, 27.

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✓ खेला, mild imperat. खेलाइअ, IX, 2: past 3 sg. खेलाप्रल, V, 14: VIII, 42: IX, 31.

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✓ खेला(व), past 3 pl. खेलाइलन्हि, IX,

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✓ गाँय, pres. conj. 2 pl. गाँयिअ, II, 23: past part. गाँयल, VII, 41.

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✓ चला(व), indecl. part. चलाप्र, V,
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✓ चुमा(व), past. 3 sg. चुमौल, II,
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✓ चुम्ब, indecl. part. चुम्बि, III, 20.

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✓ छाड़, indecl. part. छाड़ि, II, 19:

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✓ छम, mild imperat. छमिच्च, X, 36:

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✓ छल, past. 3 sg. छलल, VI, 47.

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✓ छीन, pres. 3 sg. छीनु, III, 6.

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✓ छु, conj. pres. 2 pl. छुविच्चा, II,
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✓ जाग, fut. 3 sg. जागत, I, 34: past part. जागल, II, 53.

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✓ जाँत, indecl. part. जाति, V, 49.

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✓ जान, pres. 3 sg. जान, II, 9: 3 pl. जानथि, VI, 42: mild imperat. जानिच, VIII, 46: indecl. part.

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✓ जना(व), pres. 3 sg. जनाव, IX, 17: past 3 sg. जनाओल, II, 63: IV, 29: VI, 26: VIII, 44: fem. जनाओलि, III, 18: indecl. part. जनाप्र, VII, 27: IX, 64.
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✓ जुड़ा, pres. 3 sg. जुड़ाव, IX, 37: past. 3 sg. जुड़ाप्रल, I, 22.
✓ जुभा, past. 3 sg. जुभाल, I, 15: V, 19: see ✓ जुभा, ✓ मुभा.
✓ जुभा, indecl. part. जुभाप्र, X, 34: see ✓ जुभा, ✓ मुभा.
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✓ जोगाव, pres. 3 sg. जोगाव, IX, 37.

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✓ भाँख, indecl. part. भाँखप्र, VII, 59.

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✓ भड़क, past 3 sg. भड़कल, VI, 11.

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✓ भर, past 3 sg. भरल, IX, 14: X, 20.

✓ भलक, past 3 pl. भलकलश्चन्दि, IX, 11.

✓ भौक, pres. 3 sg. भौक, VII, 3.

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✓ टिडुआ, indecl. part. टिडुआप्र, V,

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✓ टुट, past 3 sg. टुटल, II, 40, 59.

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✓ ठक, past 3 sg. ठकल, V, 17.

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✓ डरा, pres. 3 pl. डराथि, VII, 14.

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✓ ढरा(व), indecl. part. ढराए, IX, 67.

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✓ ताक, pres. 3 sg. ताक, IV, 33 : verb. noun (with emph. ओ,)

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✓ तहँ, II, 30: IV, 43.

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✓ तुला, past. 3 sg. तुलाप्रल, II, 5: fem. तुलाप्रलि, II, 49.

✓ तेज, pres. 3 sg. तेज, VII, 40: past. 3 pl. तेजलहि, VIII, 12:

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✓ तेजा, past. 3 sg. तेजाप्रल, IV, 25: V, 6.

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✓ थह, past. 3 sg. थहल, VIII, 3.

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✓ पाट, indecl. part. पाटि, V, 39 : VII, 10.

✓ पटक, fut. 2 pl. पटकव, II, 32 : 3 sg. पटकत, I, 35 : past 2 pl. पटकलह, I, 37.

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✓ परा, indecl. part. पराप्र, III, 8 : X, 38.

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✓ प्रणम, pres. 1 sg. प्रणमों, I, 1.

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✓ फर, past 3 sg. फरल, IX, 63.

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✓ फेर, indecl. part. फेरि, I, 14 :

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✓ फैल, pres. 3 sg. फैल, VIII, 5.

✓ फो, past 3 sg. फोप्रल, II, 36 :

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✓ बाँच, pres. 3 sg. बाँच, IX, 9: fut.

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✓ बाज, pres. 3 sg. बाज, IX, 24:

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✓ बजार, indecl. part. बजारि, IV, 24.

✓ बजाव, past 3 sg. बजाओल, I, 27:

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✓ बाँट, indecl. part. बाँटि, VI, 31:

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✓ बटुरा, indecl. part. बटुराप्र, X, 51.

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✓ बटोर, fut. 3 pl. बटोरताह, X, 49,

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✓ बड़रा, past 3 sg. बड़राप्रल, VI,

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✓ बाढ़, pres. 3 sg. बाढ़, IX, 1: past

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✓ बड़िया, pres. 3 sg. बड़ियाप्र, II,

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✓ बद, indecl. part. बदि, III, 4.

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✓ बध, verb. noun. obl. बधवई, IV,

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✓ बनाव, fut. 1 sg. बनावोव, I, 32.

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 ✓ वस, pres. 3 sg. वस, I, 21 : past
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 ✓ वहरा, pres. 3 pl. वहरायि, III, 2 :
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✓ विचार, pres. 3 sg. विचार, VIII,
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✓ विचल, past 3 sg. विचलल, X, 39,
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✓ विह, indecl. part. विहि, VIII, 13.

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✓ बीत, pres. 3 sg. बीत, IV, 10:
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✓ विरुध, indecl. past. विरुधि, X, 32.

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✓ विसर, fut. 3 sg. विसरत, IV, 55.

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✓ विसेख, indecl. part. विसेखि, V, 57.

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✓ विहंस, indecl. part. विहंसि, II, 3.

✓ वृक्ष, pres. 3 sg. वृक्ष, X, 4: वृक्ष,
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✓ वेकताव, pres. 3 sg. बकतावो, II,
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✓ वेध, pres. conj. 2 pl. वेधिच, II,
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✓ बैस, pres. 1 sg. बैसिच, IV, 22:
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✓ भख, fut. 1 sg. भखव, VII, 4.

✓ भाख, pres. 3 sg. भाख, II, 7 : VII,
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✓ भन, pres. 3 sg. भन, I, 39 : II, 63 :
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✓ भर, past 3 sg. भरल, IX, 20 :
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✓ भस, past 3 sg. भसल, VII, 57.

✓ भास, past 3 sg. भासल, X, 48.

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✓ भिडुक, past 3 sg. भिडुकल, III, 10.

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✓ भिराव, indecl. part. भिराव, IX, 34.

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✓ भुल, past 3 sg. भुलल, II, 22.

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Errata to Man'bodh's Haribans.

TEXT.

INTRODUCTION.

p. 130, l. 8 from bottom, *read* बन्हलन्हि.

TEXT.

I, 30, *read* सङ्करखित.
II, 7, „ अँगना.
10, „ सन्सप्र.
22, *for* सब, *read* सभ.
45, *read* अँगना.
III, 2, „ अँगनऊँ सेँ बहरायि.
7, „ टाँग.
15, „ आँगन.
IV, 4, „ होइइ.
15, „ अहिगरलि.
17, „ मन ऊनकाहि.

21, *read* सिखा.
25, „ घेरि खेलक.
39, „ करप्रक.
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31, „ आँगन.
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3, „ भप्र.
5, „ मखल.
7, „ सतबितहि.
8, „ मुँदले.

VI, 11, <i>read</i> मुँदि.	46, <i>read</i> व्यवहरव.
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41, ,, अंगिरि.	28, ,, हारि जीति.
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TRANSLATION.

p. 2, note ¹, l. 7, *for* गोग, *read* गोट.

p. 30, note ², add, see X, 20.

p. 35, note ¹, add, see note ², p. 30.

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p. 38, after art. ✓ अकुला, add as a new art. आक्रित, VII, 24.

ib. art. ✓ अट, omit the entry IX, 20: , and add, verb.

noun अटल, IX, 20.

p. 39, art. ✓ अबतर, after VI, 45, add, 46.

p. 43, col. 2, l. 25, after IV, add 43.

p. 50, art. जीति, *for* 29, *read* 28.

p. 68, col. 2, l. 21, *for* 63, *read* 62.

Twenty-one Vaishnava Hymns.—Edited and translated by
G. A. GRIERSON, C. S.

All the following hymns are in the Maithilī dialect of the Bihārī language. Mithilā boasts of a long series of vernacular authors commencing with the famous Bidyapati who flourished at the end of the 14th century, and ending with many living poets like Bhānunāth and Harkhnāth.

I have endeavoured to make the present short selection as representative as possible, and have therefore given samples of the poetry of fourteen different writers. Of most of these poets little is known even by tradition. Jayadeb must be one of the oldest, for according to the hymn herein quoted, he sang before king Sib Singh, who was Bidyapati's patron. Concerning the patrons of the other poets, except those of Bhānunāth and Harkhnāth no information is available. Maheśwara Singh, mentioned by the former was the father of the present Mahārāj Bāhādur of Darbhanga, and Harkhnāth addresses the present Mahārāj himself.

On another occasion I may perhaps have time to arrange the materials which I have accumulated regarding the ancient kings of Mithilā. The present article can only be taken as showing that poems by several writers of very varying dates, who were natives of that country, are still extant.

These poems partake of the usual character of Vaishnava hymns concerning which I have treated at some length in the Introduction to Bidyapati's poems in my Maithil Chrestomathy.* Suffice it here to say that the relationship of God to the soul is always exhibited as that of a lover to his beloved. The lover is represented by Kṛishṇa, and the beloved by Rādhā or some other Gopī of Vraja. Kṛishṇa, it need hardly be mentioned, appears under various aliases, such as Murāri, Hari or Yadupati.

I.

UMĀPATI.

In the following hymn, God is shown as entreating the soul to abandon itself to him.

अरुन पुरुष दिसि, बहलि सगर निसि, गगन मगन भैल चन्दा ।
सुनि गेलि कुमुदिनि, तइयो तोहर, धनि, मूनल सुख अरबिन्दा ॥
कमल बदन, कुवलय दुऊ लोचन, अघर मधुरि निरमाने ।
सकल सरीर कुसुम तुअ सिरजल, किअ तुअ ह्रिदय पखाने ॥

* J. A. S. B., Extra Number, Part I for 1880.

असकति कर कङ्कन नहिँ परिहसि, झिदय हार भैल भारे ।
 गिरि सम गरुअ मान नहिँ मुञ्चसि, अपरुव तुअ व्यबहारे ॥
 अवगुन परिहरि हरखि हेरु, धनि, मानक अवधि विह्वाने ।
 सुमति उमापति सकल निपति पति हिन्दू पति रस जाने ॥ १ ॥

Translation 1.

1. The dawn hath appeared in the east, the whole night hath flowed away, the moon hath disappeared in the sky. The waterlily* hath closed, and yet, O Lady, thy lotus face is unopened.

2. Thy countenance is like unto the lotus, and thine eyes the dark-blue lily. Thy lip resembleth the carnation.† Thy whole body hath been created of flowers. Why, then, is thy heart of stone?

3. Because thou faintest, thou wearest not the bracelet on thine arm; and (thou complainest that) that the necklace o'er thy heart is too heavy. Yet the burden of scorn which is weighty as a mountain thou throwest not off. Strange are thy ways.

4. Give up thy waywardness, and gaze upon me joyfully, O Lady. Let the sunrise be the end of thy scorn. Saith the wise Umāpati, The king of kings, the Lord of the Hindús, knoweth every sentiment.

II.

Subject—the same as the preceding.

माननि मानह जौँ मोर देखे । सान्ति करिअ, बरु न करिअ रोसे ॥
 भौंह कमान बिलोकन बाने । वेधह विधु सुखि कय समधाने ॥
 पीन पयोधर गिरि बर साधी । बाजँ फाँस, धनि, धरु मोहि बाँधी ॥
 की परिनति भय परसनि होही । भूखन चरन कमल देह मोही ॥
 सुमति उमापति भन परमाने । जग माता हिन्दू पति जाने ॥ २ ॥

Translation 2.

1. O proud one, if thou art angry at my fault, be appeased, and show not wrath.

2. Thy brow is a bow, and thy glances arrows. String thy bow and strike me, O moon-faced one.

3. Consider thy firm bosom as a great mountain,‡ and bind me to it, Lady, with thine arms for bonds.

* The waterlily is supposed only to open its flowers by night, and the lotus by day.

† The *Madhuri* is a flower of a deep carmine colour,—*Pentapetes phœnicia*.

‡ Cf. *Bid.* 53, 5, 6.

4. With what act of submission wilt thou be pleased? Place thy lotus feet upon my body (and they will be but) an ornament to me (and not a penance).

5. The wise Umápati saith a true saying. The Lord of the Hindús knoweth the mother of the universe.

III.

Here, the distress of the soul imagining itself to be deserted by God is allegorically depicted.

सखि हे मन जुनु करिअ मलाने ।

अपन करम फल हम उपभोगव, तोहँ किअ तजह पराने ॥

हरि सँ प्रेम आस करि लाओलि, पाओलि परिभव ठामे ।

जलधर काहरि तर हम सुतलऊँ, आतप भेल परिनामे ॥

कबऊ नेह नहिँ पुनु परगासब, केवल फल अपमाने ।

बेरि सहस दस अमिअ भिँजाविअ, कोमल हो न पखाने ॥

पुख पिरिति रिति ऊनि जौँ बिसरल, रति ऊ न ऊनकर दोसे ।

कतन जतन धरि जौँ प्रतिपालय, साय न मानय पोसे ॥

सुमति उमापति हरि होप्रत परसन, मान होप्रत अबसाने ।

सकल विपति पति हिन्दू पति जिउ, पट सहिखी बिरमाने ॥ ३ ॥

Translation 3.

1. O friend, be not unhappy. I shall but enjoy the fruit of my own fate. Wherefore dost thou give up thy life (in sorrow for me)?

2. Hopefully did I bring my love to Hari, and there I obtained but disappointment. I slept beneath the shade of a cloud, (but it passed away and) in the end the burning (rays of the sun fell upon me).

3. Never again will I reveal my love, for its only fruit is slighting. If thou moisten a stone ten thousand times with ambrosia, never couldst thou soften it.

4. If he have forgotten the manner of his former love, the fault is not his in the least* (but that of his inborn nature). Even as if thou wert to cherish a snake with many efforts, still it would not remember thy tender care.

5. The wise Umápati saith, Hari will be appeased, and (the sun of) his pride will set. May the king of all kings, the Lord of the Hindús live, and with him the queen† in whom his heart delights.

* रति ऊ 'not even a rati' or 'small weight.'

† पट सहिखी is the principal queen who sits on the throne with her husband and was proclaimed queen at the time that he was proclaimed king.

IV.

NANDÍPATI.

Subject,—the same as the preceding.

माधव ग्रहण दिवस भेल मोरा ।

अपन करम फल हम उपभोगव, ताहि दोस कोन तोरा ॥

जाहि नगर चानन नहिं चीन्हियि, अड़ड़ आदर कै रोपे ।

बिनु गुन बुझलैं जनिक अनादर, उचित न ता पर कोपे ॥

सगन पुरुख निरगुन नीनल जाँ, जीवन जड़ के देला ।

जाँ करमी फल सबऊ सराहिछ, तैं कि कमल गुन गेला ॥

थल गुन आन ठाम परगासल, तैं की तनिक अभेला ।

गिरि दरि ताहि तिमिर रऊ ता पर, रवि महिमा छिन भेला ॥

जनिक सरस मन ताहि कहिछ गुन, पसु सिसु अबुध न बूझे ।

नन्दीपति भन तैं देखु दरपन, आन्हर काँ की सूझे ॥ ४ ॥

Translation 4.

1. O Mádhab, such is the day which hath come to me. I shall but enjoy the fruit of mine own fate, and what fault is that of thine ?

2. In the city where the sandal tree is not known, there they plant the castor tree with honour. He who showeth dishonour through not understanding qualities, on him anger is unseemly.

3. If he who is void of qualities blamed the man who possesses good ones, and showed favour* to a fool,—If all men praise the *kar'mí*,† are the virtues of the lotus less on that account ?

4. If one's fixed qualities were displayed (not in his presence, but) elsewhere, was he therefore heedless (for not perceiving them). If a man remain in the darkness of a mountain cleft, is the might of the sun diminished thereby ?

5. Describe qualities to one who hath an intelligent mind ; beasts, children and the ignorant cannot appreciate them. Saith Nandípati, if a blind man look in a mirror, what doth he see ?

V.

The following song refers to the famous lesson which Kṛishṇa gave to the Gopís that they must come to God naked and not ashamed, and must give themselves to him unreservedly.

अम्बर धपल उतारी । सैं लप कदम तर चढ़ल सुरारी ॥

अम्बरन एक बर लैहे । हरि परिधान बसन मोर दैहे ॥

* *Lit.* 'gave livelihood.'

† A small white creeper that grows in marshes.

सबहि सखी पट पाऊ । हमर हि किअ प्रतिखन बिलमाऊ ॥
 हम ऊ बुझिअ तोर भावे । से मन वासि करिअ हरि आवे ॥
 मोर मुख अबइहि आगी । तोहँ करह हरि ततवय लागी ॥
 नन्दीपति कबि गावे । नन्द तनय रसमय बुझ भावे ॥ ५ ॥

Translation 5.

1. They took off their garments, and laid them (on the shore,) and Murāri climbed with them into the *kadamb* tree.

2. 'Take an ornament from me, but, O Hari, give me my wearing apparel.

3. 'All my companions have got their garments. Why dost thou delay me only so long ?

4. 'I know thine object. O Hari, do now what is in thy heart.

5. 'To my face comes fire. O Hari, thou art doing this to make me angry with thee.'

6. The poet Nandīpati sings ; Hari the son of Nanda knoweth a nature full of sentiment.

VI.

In the following hymn the first occasion on which a soul gives itself unreservedly up to God, and its misgivings, are described under the similitude of a bridal night. The bridegroom represents the deity, and the bride the soul.

भाङ्ग* चाह चिकुर भर, सजनी, सहजहि दूर देह ।
 प्रथमहिँ पऊ सँ समागम, सजनी, उपजल अधिक सनेह ॥
 दुर सँ सूतलि बिसुखि भए, सजनी, बिरल बसन मुख भाँपि ।
 अभिनव केलिक नामहि, सजनी, नहिँ नहिँ कए उठि काँपि ॥
 नूपुर काँढि नड़ाओल, सजनी, हरल बसन अबसेखि ।
 भाव भरल नब नागर, सजनी, अति उनमत भेल देखि ॥
 नयन नोर भरि बाजलि, सजनी, भल सपथक निरबाह ।
 नागर न बूझ नाँरि दुख, सजनी, केवल निअ सुख चाह ॥
 नन्दीपति कबि गाओल, सजनी, यहँ उचित ग्रहि ठाम ।
 साहस तह पुन लऊ थिक, सजनी, सुखद होएत परिनाम ॥ ६ ॥

Translation 6.

1. The weight of my tresses, O friend, is on the point of breaking my naturally slim body. When I first met my husband, a great love sprang up within my heart.

* भाङ्ग is an optional way of writing भाँग.

2. I slept far from him and turned my face away, concealing it under my scanty raiment, and when I heard the mere name of young dalliance, I rose trembling and said, 'No, No.'

3. He took off my anklets and cast them aside, and removed all my garments. The young bridegroom's love increased, and I saw him very frantic.

4. Mine eyes filled with tears as I cried; 'this is a fine fulfilment of thine oaths.' But, O friend, a lover doth not understand a woman's grief, he only seeketh his own pleasure.

5. The Poet Nandīpati sang, this was proper at the time and place, but, with courage, the pangs are light, and the end will be full of pleasure.

VII.

In the following hymn, a Gopī complains to Yaśodā of the wantonness of the infant Kṛishṇa.

जसोमति मोर उपरागे । हरिक चरित मोहि बड़ मन्द लागे ॥
जाइत जमुना पथ आजे । बन सँ बाहर भेल जुबराजे ॥
आँचर धप्रलन्दि मेरा । काष्कु जनमल तोहर किसोरा ॥
तखनुक तसु ब्यबहारे । आब कि कहब हम अपन कपारे ॥
कोर सूतल तोर कान्हे । तँ जनु बूझह हरि कथि नान्हे ॥
प्रतय करथि तन पाने । ओतय कटैकथि तरनक काने ॥
नन्दीपति कबि गाई । जननि जसोमति नहिँ पतिआई ॥ ७ ॥

Translation 7.

1. O Yaśodā, it is my calamity. Hari's actions appear very wicked to me.

2. To-day as I was going to the river Yamunā, the prince appeared from the wood.

3. Thy darling who was born but yesterday, caught the hem of my garment.

4. What am I to say now about my fate, and of how he then conducted himself?

5. He sleepeth in thy lap, but do not therefore think that Hari is a baby.

6. Here he drinketh from the body, and there he is able to outwit* a full-grown man.

7. The poet Nandīpati singeth. His mother Yaśodā did not believe her.

* कान काटव 'to cut the ear,' hence 'to outwit.'

VIII.

In the next song, faith in God is shown as the one boat in which the troubled Sea of Existence can be crossed. A Gopī is represented as asking Krishna to ferry her across the Yamuná.

हरि हे अति आकुल मन मोरा । कतेक सहव दुख कौतुक तोरा ॥
 प्रहि जमुना जल कतऊ न थाहे । लप्र गिम हार पार भप्र जाहे ॥
 चऊ दिस घन बुन्द बरिसप्र मेहा । अब कि करव सखि जिव ऊ सन्देहा ॥
 भाँभरि नाव टुटल करुआरे । कौन बिधि उतरव प्रहो भव पारे ॥
 सभ सखि मिलि बैसलि* हिया हारी । बिनु रे पुरुख पथ न चढ़िप्र नारी ॥
 नन्दीपति जल बीच अपार । डगमग नैया करु माँभहि धार ॥ ८ ॥

Translation 8.

1. O Hari, my mind is much distraught. How much anxiety, which is thy sport, am I to bear?

2. The water of this Yamuná is nowhere fordable, take this necklace (as a fee) and pass over with me.

3. All round the clouds are raining heavy drops. What, O my companion, can I do? There is doubt if even (I shall keep my) life.

4. The boat is full of holes, and the oars are broken. How shall I pass over this sea of existence?

5. All my companions have sat down hopeless, for without a man† a woman dare not mount the path. Nandīpati saith, the waves (appear) impassable, and in the midst of the stream the boat is moving to and fro.

IX.

MOD NARÁYAN.

The following Hymn illustrates the utter abandonment of the soul to God and God's love for the individual soul, as illustrated by Krishna's love for Rádhá.

जमुना तीर कदम तर हे, प्रक अतरज देखी ।
 तड़ित जलद जनु अबतर हे, प्रक रूप विसेखी ॥
 राधा रूप मगनि भेलि हे, कर घै हरि आनी ।
 कतेक जतन कटु भाखिअ हे, नहिँ बोलिथि सयानी ॥
 अनुपम लोचन खञ्जन हे, बाँकऊ हरि हेरी ।
 बदन बसन अभिनत कै हे, सुसुकलि प्रक बेरी ॥

* Another reading is सबऊ सखी बैसलि.

† Or (allegorically) the Man of Ages.

काम कला गुन आगरि हे, बैसलि मुख फेरी ।
 रङ्ग समान फिरधि हरि हे, जनि रतनक डेरी ॥
 धिर नहिँ रहत सुगुध मन हे, जौबन जग साले ।
 आलीगन रस पसरल हे, पुलकित बनमाले ॥
 निपति प्रताप भन अबतरु हे, नब तरु पचमाने ।
 मोद नराग्रन मन दण हे, सेआमे रस जाने ॥ ६ ॥

Translation 9.

1. On the bank of the Yamuná, at the foot of the Kadamba tree I saw a wondrous sight. It was as if the lightning and its cloud had become incarnate in one lovely form.

2. Rádhá (on seeing) his beauty became intoxicated with love as Hari took her hand and drew her to himself. Even cruel words spake he (to draw forth a reply from her), but the wise damsel answered not.

3. Her matchless eyes were like the *lhañjan*,* and with them she glanced sidelong at Hari. She lowered the cloth across her face and gave one smile.

4. Wise in the arts of love she sat with her face turned aside, while Hari walketh round her, as a miser walketh round a heap of jewels.

5. A mind full of love will not remain steady. The (ardour of) youth woundeth every one in this world. The delights of embraces were spread out (before him), and Banmáli (Kṛishṇa) thrilled with affection.

6. King Pratáp Singh, otherwise known as Mod Naráyaṇ† payeth heed and saith, Love hath become incarnate in young trees,‡ and Syám (Kṛishṇa) understandeth it.

X.

RAMÁPATI.

The following treats of the pangs experienced when the soul fancies itself deserted by God.

प्रथमहिँ, ओ रे, ससि मुखि परिजन मुख सुन ।
 ओ की, तुअ गुन अनुकन नेह उपज दुन ॥
 बिधि बस, ओ रे, बदन इन्दु तुअ देखि धनि ।
 ओ की, भैलि जनि प्रेम पयेनिधि निगमनि ॥

* A bird, *Motacilla alba*.

† This is the traditional interpretation.

‡ I. e., at the time of sprouting of leaves, as in the English Spring, love acquires greater power in the human breast.

अकमित, ओ रे, कोकिल पञ्चम कल धुनि ।
 ओ की, सेह सुनि पुन पुन सुख दुसह गुनि ॥
 तलपहिँ, ओ रे, अति कोमल नलिनी दल ।
 ओ की, दिख भल परम दगध होँअ अनुपल ॥
 अबधिऊँ, ओ रे, न मिलत जदि निरदय हरि ।
 ओ की, कन भरि न जिउति आलि कोनऊ परि ॥
 सुनु धनि, ओ रे, सुमति रमापति बुझि कह ।
 ओ की, थिर रह पुरत मनोरथ हरि तह ॥ १० ॥

Translation 10.

1. At first, alas, the moon-faced one heard of thy virtues from her friends, and at every moment a twofold love for thee ariseth in her heart.
2. By chance, alas, the Lady saw thy moon face, and became as it were plunged* in a sea of love.
3. Of a sudden, alas, she heareth the song of the cuckoo† in the fifth scale, again and again the lovely one fainteth, as she findeth it unbearable.
4. Alas, the tender lotus leaf becometh‡ always quite burnt in a moment when laid upon her bed.
5. If, alas, Hari, thou art pitiless, and wilt not meet her at the appointed time, the maiden will not live by any means even for an instant.
6. Saith the wise Ramápati, hear, O Lady, be patient, and thy desires will be fulfilled by Hari.§

XI.

MAHIPATI.

In the following hymn, the state of uncertainty of a soul first convinced of its sin, is described under the illustration of a Gopí who desires to meet Krishna, and yet does not wish to leave her husband and relations.

* निगमनि is feminine of निगमन *per metathesis* for निमग्न

† The song of this bird is supposed to be an incentive to love.

‡ I. e., the lotus leaves were laid upon the bed to cool her body, but the heat of her anguish was so great that it burnt them up, तलपहिँ is locative of तलप Skr. तल्प a 'bed.'

§ तह is the sign of the instrumental case.

पचसर लख सर साज ना, कि कहव पऊ ना समाज ना ॥
हरि हरि कर कत बेरि ना, सुरभि खसू पथ हरि ना ॥
आपल जसुना जल बाढ़ि ना, भेलऊँ कदम तर ठाढ़ि ना ॥
आब कि करब सिर धूनि ना, कोकिल कल रब सूनि ना ॥
कवि महिपति इहो भान ना, जगत बन्धु रस जान ना ॥ ११ ॥

Translation 11.

1. The five-arrowed god of love aimeth his arrow at me, what can I say to my husband and his company ?
2. Many times cried I 'Hari, Hari,' and fainting I fell down as I looked for his path.
3. The waters of the Yamuná have risen, and I am standing at the foot of the *kadamba* tree.
4. What can I do now by beating my head in anguish, as I hear the musical cry of the cuckoo.
5. The poet Mahipati saith the Friend of the world understandeth thy love.

XII.

JAYĀNAND.

In this song, the grief of a soul which fancies itself deserted by God is described.

चौदिस हरि पथ हेरि हेरि, नयन बहइ जल धार ।
भवन न भाव दिबस निसि, करब कओन परकार ॥
ऊनि हम तिलऊ न आँतर, दुऊँक प्राण कल एक ।
परदेस गए निरदय भेल, कि कहव तनिक बिबेक ॥
कुदिबस रहत कतेक दिन, के मोहि कहत बुभाए ।
बिह बिपरीत भेल अब, के मोहि होइत सहाए ॥
करन जयानन्द गाओल, चित जगु करिअ उदास ।
घैरज सब तह बर थिक, आओत भमर अवास ॥ १२ ॥

Translation 12.

1. In all directions, I gaze, I gaze, upon the way for Hari, and there poureth from mine eyes a stream of tears. My home no longer pleaseth me night or day ; what am I to do ?
2. Between him and me there was not the difference of a grain of sesamum, our very breaths were one. Yet he went away pitilessly to a far country. What can I say of his wisdom ?

3. How many days will this ill day remain ? Who will tell me and explain ? O friend, the Creator hath become opposed to me. Who will be my help ?

4. Jayānand the Karan Kayasth sang, be not mournful in thy heart. Patience is best of all. The bee will come to its home.

XIII.

BHĀNUNĀTH.

In the following song the allegory is the same as in the last.

जदुपति बुभिच्य विचारी । अभिनव बिरह बेआकुलि नारी ॥
 नलिन सयन नहिं भावे । तनि पथ हेरइत दिवस गमावे ॥
 केअओ चानन कर लेपे । केअओ कहइ जनि रहल सँकेपे ॥
 कोन परि करति निवाहे । सित कर किरन सतत कर दाहे ॥
 तप जनि करइ सकामे । निस दिन जपइत रह तसु नामे ॥
 भानुनाथ कबि भाने । रस बुभु महेस्वर सिङ्ग सुजाने ॥ १३ ॥

Translation 13.

1. Learn and understand the ways of Yadupati (Kṛishṇa.) The Lady is distraught with the fresh separation.

2. A bed of lotuses pleaseth her not. Gazing at his path she passeth the day.

3. Some are anointing her body with (cooling) sandal paste and some say that there is but little life* in her.

4. To what can she have recourse ? Even the cool rays of the moon continually burn her.

5. She is as it were performing a penance with a fixed desire ; for night and day she utters but his name.

6. Saith the poet Bhānunāth, the wise Maheśwar Singh understands the sentiment.

XIV.

CHATURBHUJ.

An allegory explaining desire for communion of the soul with God.

नव तनु नव अनुराग, माधव, नव परिचय रस जाग ॥
 अभिनव प्रकओ न भाख, माधव, दुऊ मन गौरव राख ॥

* जनि here means 'life,' the Skr. जननी 'birth.'

दिन दिन दुज्ज तन छीन, माधव, कै जान बितत कत दीन ॥
 दुज्ज मन बसु एक काज, माधव, छाँतर मै रज्ज लाज ॥
 ह्रिदय धरिअ जत गोइ, माधव, नयन बेकत तत होइ ॥
 चतुर चतुर्भुज भान, माधव, प्रेम न होअय पुरान ॥ १३ ॥

Translation 14.

Refrain. Ah Mádhab.

1. The forms of both are young, and so is their passion. The young recognition of love is awaking.
2. Neither of the young ones speaketh, for both have pride in their minds.
3. Daily the bodies of both are fading away. Who knoweth how many days must (thus) be passed.
4. Both minds dwell on one employment, but modesty stands between them.
5. The more she concealeth her love within her heart,—the more will it become manifested by her eyes.
6. Saith the skilful Chaturbhuj. Their love never groweth old.

XV.

SARAS RÁM.

The beauty of the soul. This hymn is apparently taken from some religious drama, and was sung on the entrance of Rádhá.

दैल परवेस परम सुकुमारि । हस्ति गमनि ब्रिखभानु दुबारि ॥
 तनु अनुपम आनन सानन्द । दामिनि उपर उगल नब चन्द ॥
 नासा ललित नयन नहिँ थीर । जनि तिल फुल अलि दुज्ज दिस फीर ॥
 भाडि जाँष्ट कुच भर परिनाम । तेँ जनि त्रिबलि गुन बान्हल काम ॥
 सरस राम भन राधा रूप । रस बुझ रसमय सुन्दर भूप ॥ १५ ॥

Translation 15.

1. The exceedingly tender one entered,—the beloved of Brikh-bhānu, with the elephant gait.
2. Her body is matchless and her face suffused with joy, like the new moon rising over the summer lightning.
3. By her nose her playful eyes remain not steady, as bees surround each side of the sesamum flower.

4. Her full bosom would assuredly break, if love had not tied it with the string of three fair folds below.

5. Saras Rám telleth of Rádha's beauty, and king Sundar knoweth the sentiment.

XVI.

JAYADEB.

The soul is described as being on the point of abandoning itself to God.

सुन्दरि करिअ तोरित अभिसारे ।
 अबहि उगत ससि तिमिर तेजत निसि, उसरत मदन पसारे ॥
 बदन कामिनि हे बेकत न करिय, चौदिस होप्रत उजोरे ॥
 चानक भरम अमिअ रस लालच, ऐठ कप्र जायत चकोरे ॥
 अमिअ वचन भरमऊ जनु बाजह, सौरभ वूभत आने ॥
 पङ्कज लोभ भमर चल आओत, करत अधर मधु पाने ॥
 तोहे रस कामिनि मधु के जामिनि, गेल चाहिअ निज गेहे ॥
 राजा सिब सिङ्ग रूप नारायन, कवि अभिनव जयदेवे ॥ १६ ॥

Translation 16.

1. Fair one, haste to the love-meeting. Even now will the moon arise. Darkness will desert the night, and the means of obtaining* love be removed.

2. Lovely one, expose not thy face, or on all sides will there be a bright light. The Chakor† will take thy face for the risen moon, and covetous of thine ambrosia, will coaxingly (approach you, taste it) and go away.

3. Speak not inadvertently with thine ambrosial voice, or others will think it nectar. When the bee seeth thy face he will take it for an open waterlily, and will sip the honey of thy lower lip.

4. Thou art desirous of love and it is a night in the month of Chaitra.‡ (So haste) as thou desirest to return home. The new poet Jayadeb sang this before Rájá Sib Singh Rúp Náráyan.

* पसार, *literally*, 'a shop.'

† The Greek partridge, *Perdix rufa*, said to be enamoured of the moon, and to exist on moonbeams, and the ambrosia contained in it.

‡ March-April. In this month people are supposed to be inclined to oversleep themselves. She is hence warned not to oversleep herself, or she will have to return after sunrise, and her absence will be observed.

XVII.

KES'AB.

In the following the distress of the soul on fancying itself deserted by God is described.

सुनह बचन सखि मन दष्ट, दहष्ट चाहष्ट तनु आज ।
 पवन परस तरसष्ट जिव, मदन दहन सर साज ॥
 कोन परि उबरब हरि हरि, धैरज धरि धरि लाख ।
 कन कन मुखि मुखि खसु, सखि न जिउति सखि भाख ॥
 कि करब सुनि सुनि पिक रब, निक रब मोहि न सोहाष्ट ।
 हहरि हहरि हरि हरि कष्ट, निरदय आज ऊ न आष्ट ॥
 सखि सेज खिजह नलिनि दल, तेऊ तह होअ अबसान ।
 बन कुजकष्ट घन सिखि गन, सुनि सुनि दह दुनु कान ॥
 धरम करम बिकुड़ल मोर, पुरब कष्टल कत पाप ।
 धैरज धै रऊ केसब, रस बुझ निपति प्रताप ॥ १७ ॥

Translation 17.

1. O friend, take heed unto my words, my body is about to be consumed to-day. My life longeth for the touch of air, as love setteth in array his fiery darts.

2. How can I, ah Hari, Hari, come out of my difficulties, even though I take patience ten thousand times. Every minute I faint, I faint and fall, 'thy friend,' saith thy friend, 'can live no longer.'

3. As I hear, as I hear the cry of the cuckoo, what am I to do? Its sweet sound no longer pleaseth me. Lamenting, lamenting I call on Hari, but the pitiless one hath not yet come.

4. O friend, thou art making a (cool) bed of lotuses for me, that from it I may be cured.* When I hear, when I hear the peacocks crying in the dense forest, both mine ears are consumed.

5. The fruit of my virtue and of my good deeds hath disappeared. In some former existence I must have committed many sins.† Saith Kesāb, bear patience, king Pratāp understandeth love.

* अबसान or औसान is often used to mean 'a cure.'

† Under the doctrine of transmigration sins committed in one life follow one with their consequences in a future life.

XVIII.

BHĀNJAN.

Subject, the same as the preceding.

प्रकसरि कोन परि हरि हरि, तरव बिरह नदि पारे ।
 कतऊ न देखिअ जदु पति, जनि बिनु जगत अन्हारे ॥
 के हित हमर जगति तल, जे कर एकर उपचारे ।
 कन कन तनु अबसन हेअ, परल बिरह दुख भारे ॥
 कि करव कतय जाग्रव दऊ, कोन तह हेप्रत उधारे ।
 चान किरन तन तापप्र, आव न जिवन परकारे ॥
 न कर बिजन नलिनी दल, सखि न सिचह घनसारे ।
 मोरा लेखे तन बरिसप्र, अबिरल निधुम अंगारे ॥
 काहि कहव परिबेदन, हनप्र मदन दुरबारे ।
 बिसरि बैसल मोहि जदु पति, कि करव सगन बिचारे ॥
 कह कवि सेखर भञ्जन, लिखल मेटप्र के पारे ।
 बिपद बिभव दुऊ धिर नहिँ, अचिर मिलत गुन सारे ॥ १८ ॥

Translation 18.

1. O Hari, Hari, how can I pass over the river of separation alone. Nowhere do I see Krishna, without whom all the world is dark.

2. Who is there my friend upon this earth, on whose hand I can count in this? Every moment my body becometh prostrate, and falleth under the weight of the grief of separation.

3. What can I do? where can I go? From whence will come my salvation? The very rays of the moon scorch my body. Now I have no means by which to live.

4. Fan me not with lotus leaves, O friend, nor sprinkle me with camphor. To me (even these cooling applications) seem as if it were raining ceaseless (burning) smokeless coals upon my body.

5. To whom shall I tell my woes, for Love Invincible is slaying me. Krishna hath forgotten and deserted me. What can I do, hoping against hope?*

6. Saith Bhāñjan, the chief of poets, Who can wipe out what hath been written in the book of fate? Misfortune and wealth are both fleeting. Before long the essence of all virtues will meet thee.

* *Lit.* What shall I do with calculating good omens (as to the future). सगुन विचारव means 'to calculate the future from omens.'

XIX.

The next hymn, by the same author, deals with the same subject.

पाओस निखर तुलाप्रल, सजनी, कि कहव पऊ नहिँ आप्रल ॥
 गगन गरज नव जलधर, सजनी, बन बन सिखि गन रव कर ॥
 कोन सखि आव उपदेसह, सजनी, प्रहन बिरह दुख के सह ॥
 पिया सऊ रभसय कामिनि, सजनी, मोर लेखे जुग सम जामिनि ॥
 धैरज धरह कलावति, सजनी, आप्र मिलत मधुरा पति ॥
 कवि भञ्जन प्रहो गाओल, सजनी, कमलिनि मधु कर पाओल ॥ १९ ॥

Translation 19.

1. The rainy season hath come near, my friend, what am I to say ?
for my Lord hath not come.
2. The new clouds thunder in the sky, and the peacocks are crying
in the forest.
3. What advice dost thou give me now, my friend ? Who can bear
such pangs of separation ?
4. Other damsels have sported with their loved ones, but for me a
single night appeareth an æon.
5. Fair one, be patient. Kṛishṇa, the lord of Mathurá will come
and meet thee.
6. The poet Bhañjan sang this, and the bee obtained the lotus.

XX.

CHAKRAPÁNĪ.

Subject,—the same as the preceding.

प्रेम बेलि पिया लाओल रे ॥
 बचन अमी रस सेच कुसुम पहिराओल रे ॥
 फुलल कुसुम रस बासल रे ॥
 भमर चलल परदेस रहल बिसबासल रे ॥
 एक हम दैवक मारल बिह मोहि टारल रे ॥
 दोसर पिया परदेस कोर मोर सुन भेल रे ॥
 पसरल सरद चान दुति रे ॥
 मोर मन भेल चकोर ताहि ओर ससरल रे ॥
 चक्रपानि भन सुभ दिन मालति भमर समाज आज भेल रे ॥ २० ॥

Translation 20.

1. My beloved brought the jasmine of love. He watered it with the ambrosia of his voice, and clothed it with flowers.
2. The flowers blossomed, and the nectar exuded therefrom, but the bee, whom I trusted, went away and lived in a far country.
3. In the first place I am smitten by fate, and the Creator hath prevaricated with me. In the second place my beloved is afar off, and my bosom is empty.
4. The splendour of the autumn moon is spread abroad. My mind has become the *chakor*,* and therefore it glided towards him.
5. Chakrapáni saith, now, on an auspicious day, the bee and the jasmine have met.

XXI.

HARKHĀTH.

The following song is different from the others. It is by Harkh-náth the principal living poet of Mithilá, a selection from whose poems was published in my Maithil Chrestomathy.

The eleventh of the songs then published was a *Sohar* or congratulatory birth-song describing the birth of Kṛishṇa. I have since ascertained that this was only a portion of the whole, and I now take this opportunity of printing the song as it was originally written by the poet.

अबिरल जल धर गरजत घन रस बरिसत रे ।
 दादुल सङ्कुल रभसत दामिनि चमकत रे ॥
 तड़ित चमकत जलद गरजत करत दादुल सार ओ ।
 तिमिर सङ्कुल करत आकुल निसिध भादव घोर ओ ॥
 अबतर देबकि नन्दन जन सुख चन्दन रे ।
 सुर नर मुनि जित बन्दन कंस निकन्दन रे ॥
 उगल जदु कुल कमल दिन कर सकल जन सुख कन्द ओ ।
 नन्द नयन चकोर सम्यद पुरन सारद चन्द ओ ॥
 अमल कमल दल गञ्जन लोचन खञ्जन रे ।
 त्रिभुवन आपद भञ्जन जग अनुरञ्जन रे ॥
 जगत रञ्जन बिपद भञ्जन बदन गञ्जित चान ओ ।
 नबल जल धर रुचिर तनु बर विजित बिगमद मान ओ ॥
 मनि मानिक मुकुता कत कञ्चन अभरन रे ।

* A bird supposed to be enamoured of the full moon.

जत क्लृण नन्द भवन धन पाओल गुनि जन रे ॥
 तुरग, गज, रथ, कनक, मानिक, रतन, सुकता माथ ओ ।
 पाबि नट भट गनक चटपट भेल सकल सनाथ ओ ॥
 सुर गन सहित पुरन्दर करि सुभ डम्बर रे ।
 देखल जदु कुल सुन्दर आप्रल अम्बर रे ॥
 बरिस सुर गन कुसुम परसन मुदित पुलकित अङ्ग रे ।
 देब दुन्दुभि बजत अम्बर होत मङ्गल रङ्ग ओ ॥
 नारि किनाओन दगरिनि कत धन पाओल रे ।
 हरखित गोप बधू जन सोहर गाओल रे ॥
 हरखि गावहिँ नगर नागरि हरहिँ सुर नर ग्यान ओ ।
 सुनत खग भिग रहत निश्चल कुटत मुनि जन ध्यान ओ ॥
 हरखनाथ भन मन दय हरि परसन भय रे ।
 करधु त्रिपति लक्ष्मीखर धन जन उपचय रे ॥
 हरखनाथ सनाथ करि जदु नाथ त्रिसुवन धाम ओ ।
 पुरधु मिथिला नगर नायक सफल अभिमत काम ओ ॥ २१ ॥

Translation 21.

1. The clouds thunder without intermission, and pour continuous drops of rain. The throng of frogs is passionate, and the lightning flasheth.*

2. The lightning flasheth, the clouds thunder, and the frogs cry out. The darkness is intense, and the terrible midnight of the month of Bhádo causeth confusion.

3. The son of Devakí became incarnate, as it were (sweet) sandal wood for the people's joy. He is praised by† the gods, saints, and men as the destroyer of Kāṁśa.

4. The sun of the lotus of the house of Yadu rose, a well-spring of happiness to all men. Nanda's‡ eyes were like the *chakor*, and obtained bliss from the full autumn moon (of Kṛishṇa's face).

5. He excelled the spotless lotus-leaf in beauty, and his eyes the *khanjan*. He was the destroyer of all calamities in the universe, and a bringer of happiness upon the earth.

6. The bringer of happiness on the earth, the destroyer of calami-

* It is needless to remind the reader that Kṛishṇa was born in a storm, under cover of which he was conveyed away beyond reach of Kāṁśa.

† Note the force of कृत here.

‡ Kṛishṇa's foster-father.

ties, and his countenance excelling the moon in beauty. Shining like a young cloud, his beauteous person (in fragrance) destroyed the pride of musk.

7. And all the wise men in Nanda's house, obtained wealth, in the shape of jewels, pearls, tiaras, and golden ornaments.

8. The dancers, warriors, and astrologers, all at once obtained their desires in the shape of horses, elephants, chariots, gold, rubies, jewels, and pearls upon their heads.

9. Indra with the gods appeared in the atmosphere with glorious pomp, and saw the loveliness of the house of Yadu.

10. The gods, pleased at heart, and their limbs thrilling with joy, rained flowers, and in the sky played propitious melodies upon the drum.

11. Great was the wealth given to the midwife who cut the navel cord : and the wives of the cowherds in their joy sang the *Sohar*.

12. In their joy the fair ones of the city sang, and captivated the minds of gods and men ; when birds and beasts heard them they became motionless, and even saints desisted from their contemplation.

13. Harkhnáth saith with all his heart, May Hari be propitious, and bless king Lakshmívar Singh with increase of wealth and subjects.

14. May Kṛishṇa the refuge of the three worlds, satisfy Harkhnáth's request, and fulfil the heart's desires of the Lord of Mithílá.

The Song of Bijai Mal.—*Edited and translated by G. A. GRIERSON, C. S.*

The accompanying poem is an excellent example of the pure Eastern Bhojpúri dialect spoken in the district of Sháhábád. Its grammar is fully described in Part II of my *Grammars of the Bihár dialects* published by the Government of Bengal. It is also interesting as showing vividly the manners and customs of a district famous for its fighting men. It is not necessary to allude to them in detail here, as a literal translation is given of the poem, to which reference can be made. The whole structure is founded on the difficulty experienced by a Rajpút father in marrying his daughter, and the large sums he has to pay to the father of a suitable bridegroom.

The poem is sung, and the lines are arranged to suit the air, but are not in metre. It abounds in useful long and redundant forms of substantives.

I am unable to identify the names of persons and places mentioned in it. The poem itself contains all the traditions that are known on the subject. I may note, however, that in the famous *Bundelkhand* epic

of Alhá and Rúdal, there are fifty-two *súbás* or generals mentioned, and that the name of one of the principal characters in the present poem is named Báwan Súbá. So also in that poem there is a wonderful horse, and there are other points of resemblance. This must be more than a coincidence, but I am unable to do more than point out the fact.

The author and date of the poem are unknown. It is published just as it was taken down from the mouth of a singer, under the superintendence of Bábu S'iv Nandan Lál Ráy, to whom I am indebted for the text, and the proof sheets have again been checked with a fresh recitation by the singer so as to ensure accuracy. Only obvious misspellings have been corrected, and where one word is spelt in two places in two different spellings, an uniform system has been adopted.

गीत बिजै मल ।

सुमिरन ।

ठैयाँ सुमिरोँ भूँइयाँ सुमिरोँ तब सुमिरोँ डिहवरवा रे ना ॥

राम तब सुमिरोँ माँता के चरनियाँ रे ना ॥

राम फेनु सुमिरोँ गुरु जी के चरनियाँ रे ना ॥

राम फेनु सुमिरोँ गाँव के बरन्हवाँ रे ना ॥

राम तब सुमिरोँ सुरुज मल रे ना ॥ ५ ॥

राम जे कर जेती जरे सगर दिनवाँ रे ना ॥

राम फेनु सुमिरोँ गङ्गा मैया रे ना ॥

राम जे कर जल बहे निरधरवा रे ना ॥

राम तब सुमिरोँ पाँचो पाँड़वा रे ना ॥

राम तब सुमिरोँ बीर हलुमनवाँ रे ना ॥ १० ॥

राम फेर सुमिरोँ देबिया दुखवा रे ना ॥

देबी मेरा कण्ठे रहूँ ना सहैया रे ना ॥

देबी जवन अच्छर भोर परि जैहूँ रे ना ॥

देबी अङ्गे अङ्गे दीहूँ ना मेराइ रे ना ॥

राम तब सुमिरोँ दिल्ली के गोरेया रे ना ॥ १५ ॥

राम तब सुबहान गीर रे ना ॥

राम केथियेँ मनाबोँ ठैयाँ भूँइयाँ रे ना ॥

राम केथियेँ मनाबोँ डिहवरवा रे ना ॥

राम केधियेँ मनावौँ माँता चरनियाँ रे ना ॥
 राम केधियेँ मनावौँ गुरु चरनियाँ रे ना ॥ २० ॥
 राम केधियेँ मनावौँ गाँव के बरम्हवाँ रे ना ॥
 राम केधियेँ मनावौँ सुरुज मल रे ना ॥
 राम केधियेँ मनावौँ गङ्गा मैया रे ना ॥
 राम केधियेँ मनावौँ पाँचो पाँड़वा रे ना ॥
 राम केधियेँ मनावौँ वीर हलुमनवाँ रे ना ॥ २५ ॥
 राम केधियेँ मनावौँ देबिया दुरुगा रे ना ॥
 राम केधियेँ मनावौँ दिल्ली गोरेया रे ना ॥
 राम केधियेँ मनावौँ सुबहान गीर रे ना ॥
 राम ऊँमवें मनावौँ ठैयाँ भुँइयाँ रे ना ॥
 राम अऊँतेँ मनावौँ डिहवरवा रे ना ॥ ३० ॥
 राम दसो नोहवें मनावौँ माता जी के चरनियाँ रे ना ॥
 राम पिअरी मनावौँ गुरु के चरनियाँ रे ना ॥
 राम आऊँतेँ मनावौँ गाँव के बरम्हवाँ रे ना ॥
 राम दुधवा का धरवें सुरुज मल रे ना ॥
 राम पिठवें मनावौँ गङ्गा मैया रे ना ॥ ३५ ॥
 राम सोने के जनेउवें पाँचो पाँड़वा रे ना ॥
 राम धिऊ का लडुएँ बीर हलुमनवाँ रे ना ॥
 राम खसियेँ मनावौँ देबी दुरुगा रे ना ॥
 राम पटुकेँ मनावौँ दिल्ली गोरेया रे ना ॥
 राम सुरुगेँ मनावौँ सुबहनवाँ रे ना ॥ ४० ॥
 राम तब लेबौँ राम जी के नैया रे ना ॥
 राम इहाँ गावौँ कुँअरा पँवरवा रे ना ॥
 राम सभ पचे सुन० मन लाइ रे ना ॥

कुँअरा के पँवारा ॥

रामा बोलि उठे रानी रे मैनवाँ रे ना ॥
 रामा सुनि लेबे चल्हकी नौनियाँ रे ना ॥ ४५ ॥
 रामा बोलि उठे रानी मैनवाँ रे ना ॥
 सामी सुनि लेब० हमारि वचनियाँ रे ना ॥
 सामी बेटी भैली बिअहे जोगवा रे ना ॥

सामी देसवा पैसि लड़िका खोजैत० रे ना ॥
 रामा चलि गैले राजा बावन सुबवा रे ना ॥ ५० ॥
 रामा बैठि गैले अपनि कचहरिया रे ना ॥
 रामा बोलि उठे बावन गरभी सुबवा रे ना ॥
 रामा सुनि लेवे पढ़ल पंडितवा रे ना ॥
 पण्डित बेटी मैली बिअहन जोगवा रे ना ॥
 पण्डित लेइ ल० नौआ कोकड़वा रे ना ॥ ५५ ॥
 पण्डित देसवा पैसि लड़िका खोजित० रे ना ॥
 पण्डित ले ल० रुपया पैसवा रे ना ॥
 पण्डित देसवा पैसि बर खोजित० रे ना ॥
 पण्डित घर जोग खोजिह० तूँ घरवा रे ना ॥
 पण्डित लड़िका जोग खोजिह० लड़िका रे ना ॥ ६० ॥
 पण्डित समधी जोग खोजिह० तूँ समधिया रे ना ॥
 रामा फ़तना बचन के सुनखवे रे ना ॥
 पण्डित लेइले रुपया पैसवा रे ना ॥
 पण्डित लेइले नौआ कोकड़वा रे ना ॥
 रामा चलि गैले देखिना देसवा रे ना ॥ ६५ ॥
 रामा तिलकी जोग नाहिँ मिलले बरवा रे ना ॥
 रामा पूख के दिसा खोजि ऐले रे ना ॥
 रामा उत्तरहि दिसा खोजि ऐले रे ना ॥
 रामा बज्जत नगर पण्डित धाइ ऐले रे ना ॥
 रामा नाहिँ मिलले तिलकी जोगी बरवा रे ना ॥ ७० ॥
 रामा तब चलि गैले बावन कचहरिया रे ना ॥
 रामा नइ नइ करे नौआ सलमियाँ रे ना ॥
 रामा देत बाड़े उहाँ असिरबदवा रे ना ॥
 रामा बोलि उठे गरभी बावन सुबवा रे ना ॥
 पण्डित कह० ना लड़िका के हलवा रे ना ॥ ७५ ॥
 राजा बज्जत नगर फिरि ऐले रे ना ॥
 रामा राउर बेटी जामे दुसमनवाँ रे ना ॥
 रामा ओकरा जोगी कतऊँ ना मिले लड़िका रे ना ॥
 रामा फ़तना बचन के सुनखवे रे ना ॥
 रामा बोलि उठे बावन गरभी सुबवा रे ना ॥ ८० ॥

पखित चलि जाऊ पच्छिम के देसवा रे ना ॥
 पखित चलि जाऊ घुनघुन सह्रवा रे ना ॥
 पखित उहाँ बाड़े फ़क राजा सुबवा रे ना ॥
 पखित उँहा बाड़े तिलकी जोग लड़िकवा रे ना ॥
 पखित फ़तना बचन के सुनलवे रे ना ॥ ८५ ॥
 पखित चलि गैले घुनघुन सह्रवा रे ना ॥
 पखित चलि गैले राजा दरबरवा रे ना ॥
 रामा बोलि उठे बिपर पँडितवा रे ना ॥
 राजा सुनि लेब० हमरि बचनियाँ रे ना ॥
 राजा रवाँ बाड़े दू लड़िकवा रे ना ॥ ८६ ॥
 राजा हम देखब राउर सौदवा रे ना ॥
 रामा फ़तना बचन के सुनलवे रे ना ॥
 रामा बोलि उठे राजा गोरख सिँघवा रे ना ॥
 रामा सुनि लेबे बेटा रन धिरबा रे ना ॥
 रामा ऊकुम दे द० हेमियाँ लौँड़िया रे ना ॥ ८७ ॥
 रामा कुँअरा के लै आवसु रे ना ॥
 रामा फ़तना बचन के सुनलवे रे ना ॥
 रामा बोलि उठे बेटा धीर कतिरी रे ना ॥
 रामा सुनि लेबे हेमियाँ लौँड़िया रे ना ॥
 रामा कुँअरा के अब लै आवऊ रे ना ॥ १०० ॥
 रामा लेइ ऐली हेमियाँ लौँड़िया रे ना ॥
 रामा देखत मैले पढ़ल पँडितवा रे ना ॥
 रामा होइ गैले मनमनवाँ रे ना ॥
 राजा केतना तिलक कुँअरा के लेब० रे ना ॥
 रामा बोलि उठे राजा गोरख सिँघवा रे ना ॥ १०५ ॥
 रामा सुनि लेब० पढ़ल पँडितवा रे ना ॥
 पखित नौ लाख लेबों तिलकवा रे ना ॥
 पखित कौ लाख लेबों दहेजवा रे ना ॥
 पखित चारि लाख लेबों दुआर पुजवा रे ना ॥
 रामा तीनि लाख लेबों जनेउआ रे ना ॥ ११० ॥
 रामा दुइ लाख लेबों कुँअरा कन्हवरिया रे ना ॥
 पखित सब करबों कुँअरा बिअहवा रे ना ॥

रामा प्रतना बचन के सुनलवे रे ना ॥
 पण्डित चलि गैले गढ़ परबतवा रे ना ॥
 रामा चलि गैले राजा कचहरिया रे ना ॥ ११५ ॥
 रामा बोलि उठे पढ़ल पंडितवा रे ना ॥
 राजा सुनि लेब० हमरि बचनियाँ रे ना ॥
 राजा समधी जोग बाड़े समधिया रे ना ॥
 राजा लड़िका जोग बाड़े लड़िकावा रे ना ॥
 राजा घर जोग बाड़े घरवा रे ना ॥ १२० ॥
 राजा बजत माँगे रूपैवा रे ना ॥
 राजा नौ लाख माँगे तिलकवा रे ना ॥
 राजा कौ लाख माँगेला दहेजवा रे ना ॥
 राजा चारि लाख माँगे दुआर पुजवा रे ना ॥
 राजा तीनि लाख माँगे जनेउआ रे ना ॥ १२५ ॥
 राजा दुइ लाख माँगे कन्दवरिया रे ना ॥
 रामा प्रतना बचन के सुनलवे रे ना ॥
 राजा इहे तो कबूल करि ऐलेँ रे ना ॥
 राजा आठ दिनवाँ के धैलेँ दिनवाँ रे ना ॥
 रामा बोलि उठे राजा गरभी बावन सुबवा रे ना ॥ १३० ॥
 रामा सुनि लेब० बेटा मानिक चँदवा रे ना ॥
 बबुआ जलदी से खोल० भँडरवा रे ना ॥
 बबुआ दस पाँच मैया नैवँतिह० रे ना ॥
 बबुआ गड़िअन लाद० रसतिया रे ना ॥
 बबुआ भिड़ि ल० भँवरानन हथवा रे ना ॥ १३५ ॥
 बबुआ चढ़ि जाह देस घुनघुनवा रे ना ॥
 बबुआ कुँअरा के तिलक चढ़ैह० रे ना ॥
 रामा प्रतना बचन के सुनलवे रे ना ॥
 रामा चलि मैले राजा मानिक चँदवा रे ने ॥
 रामा चलल चलल चलि गैले रे ना ॥ १४० ॥
 रामा चलि गैले देस घुनघुनवा रे ना ॥
 रामा चलि गैले राजा दरबजवा रे ना ॥
 रामा तब बेले राजा गोरख सिंघवा रे ना ॥
 बबुआ सुनि लेब० बेटा धीर कतिरी रे ना ॥

बबुआ आइ गैले कुँअर तिलकवा रे ना ॥ १४५ ॥
 बबुआ जलदी से करना तेअरिया रे ना ॥
 बबुआ जलदी से दह सरबतवा रे ना ॥
 बबुआ पूछि घालं अब ना सैतिया रे ना ॥
 रामा पढ़ल पँडितवा बोबौले रे ना ॥
 पण्डित सुनि लेबं हमरि बचनियाँ रे ना ॥ १५० ॥
 पण्डित जलदी से देखं ना सैतिया रे ना ॥
 रामा बोलि उठे पढ़ल पँडितवा रे ना ॥
 राजा भलि भाँति बाड़ि सैतिया रे ना ॥
 राजा जलदी से तिलक चढ़ावं रे ना ॥
 रामा बोलि उठे अब धीर कतिरी रे ना ॥ १५५ ॥
 रामा सुनि लेबं राजा मानिक चँदवा रे ना ॥
 राजा चलि चलं अब अँगनवाँ रे ना ॥
 राजा जलदी तिलक चढ़ावं रे ना ॥
 रामा बैठि गैले कुँअर बिजैया रे ना ॥
 रामा बैठि गैले दस ना भैयवा रे ना ॥ १६० ॥
 रामा बैठि गैले राजा मानिक चनवाँ रे ना ॥
 रामा उठे लागे अब ना मङ्गलवा रे ना ॥
 रामा चढ़े लागे अब तं तिलकवा रे ना ॥
 रामा तिलक चढ़ि गैले रे ना ॥
 रामा सभे चलि ऐले अब तं दोअरवा रे ना ॥ १६५ ॥
 रामा भलि भाँति बीजे करौले रे ना ॥
 रामा सभे पञ्चे खाइ पी तेअरवा रे ना ॥
 रामा भलि भाँति भैलि तेअरिया रे ना ॥
 रामा आठ दिन के दिहले दिनवाँ रे ना ॥
 रामा मानिक चन्द फिरि ऐले घरवा रे ना ॥ १७० ॥
 रामा बोलि उठे राजा गोरख सिँघवा रे ना ॥
 रामा सुनि लेबं बेटा धिरवा कतिरी रे ना ॥
 बबुआ देस देस दं ना नैवतवा रे ना ॥
 बबुआ भलि भाँति साजं बरिअतिया रे ना ॥
 रामा प्रतना बचन के सुनलवे रे ना ॥ १७५ ॥
 रामा बजत भाइ नैवतले रे ना ॥

रामा भलि भाँति सजली बरिअतिया रे ना ॥
 रामा चलि भैले राजा गोरख सिँघवा रे ना ॥
 रामा सूबा साजि चलले बरिअतिया रे ना ॥
 रामा चलि ऐले देस गढ़ परबतवा रे ना ॥ १८० ॥
 रामा खबरि दिहले गोरख सिँघवा रे ना ॥
 रामा सुनि लेबं अब तुँज पहर रे ना ॥
 रामा चलि जाऊ राजा कचहरिया रे ना ॥
 बबुआ खबरि अब देइ दीह रे ना ॥
 रामा आइ गैलि सूबा बरिअतिया रे ना ॥ १८५ ॥
 रामा राजा किहाँ खबरि पऊँचलि रे ना ॥
 रामा तब बोले राजा बावन सुबवा रे ना ॥
 राम सुनि लेबं बेटा मानिक चँदवा रे ना ॥
 बबुआ भलि भाँति लेइ आवं बरिअतिया रे ना ॥
 बबुआ लेइ आवऊ जिरऊल किलवा रे ना ॥ १९० ॥
 रामा फ़तना बचन के सुनलवे रे ना ॥
 रामा मानिक चन्द भलि भाँति लेइ ऐले बरिअतिया रे ना ॥
 रामा सभ बरियाती किला मे टुकौले रे ना ॥
 रामा सभ बरियात बन्द कैले रे ना ॥
 राम भलि भाँति बाड़ि सैतिया रे ना ॥ १९५ ॥
 राम कुँअरा घोड़ा बाँधे निभियाँ के गक्वा रे ना ॥
 राम दस पाँच लेले ना मैयवा रे ना ॥
 राम भलि भाँति होला बिअहवा रे ना ॥
 राम जेतना रहलि राजा बरिअतिया रे ना ॥
 राम सभे बरियाती बाँधि रखले रे ना ॥ २०० ॥
 राम बोलि उठे राजा बावन सुबवा रे ना ॥
 राम सुनि लेबं बेटा मानिक चँदवा रे ना ॥
 बबुआ गोड़वन दियाव अब बैरिया रे ना ॥
 बबुआ डँडवन मैँ भर ना जँजिरवा रे ना ॥
 बबुआ नोहवन मैँ ठाक खपचरिया रे ना ॥ २०५ ॥
 राम सभ गति सभ कर मानिक चन्द कैले रे ना ॥
 राम कुँअर गैले अब कोहबरवा रे ना ॥
 राम उहाँ रहली देबि तं दुखवा रे ना ॥

राम घोड़ा मन करेला बिचरवा रे ना
 राम सुनि लोऊ देवि दुखगवा रे ना ॥ २१० ॥
 राम कुँअरा का नान्द के हऊ पुजमनवाँ रे ना
 राम जेतना रहलि कुँअरा बरिअतिया रे ना
 राम सभ बरियात बावन डाले जेखनवाँ रे ना
 राम घोड़ा दँते काटेला पिक्कड़िया रे ना
 राम सभ पिक्काड़ी काटि घनले रे ना ॥ २१५ ॥
 राम अब चलि गैले मड़ौआ रे ना
 राम कुँअर रहे अब कोहबरवा रे ना
 राम उहाँ घोड़ा देला ना मटकिया रे ना
 राम सुनि लेवे कुँअर बिजैया रे ना
 बबुआ जेतनहि रहलि बरिअतिया रे ना ॥ २२० ॥
 बबुआ बावन सूवा फुकौले जिरऊलिया रे ना
 बबुआ बाँचि गैल० कुलवा में प्रकला फतिंगवा रे ना
 बबुआ तुँऊ तो भैल० बुरबकवा रे ना
 बबुआ फानि घोड़ा होख० असवरवा रे ना
 रामा फानि कुँअर भैले असवरवा रे ना ॥ २२५ ॥
 रामा हिच्छल छाड़ि देले धरम धरतिया रे ना
 रामा जमीन सरगवा के बिचवा रे ना
 रामा घोड़ा बिचे बिचे मारैला मँड़रिया रे ना
 रामा घोड़ा चलि ऐले दसो ना मुलुकवा रे ना
 रामा चलि ऐले गाँव घुनघुनवा रे ना ॥ २३० ॥
 रामा कुँअर होइ गैले अब त० बिअहवा रे ना
 रामा बैठल रहे भौजी सोनमतिया रे ना
 रामा नजरि परेला सोनमतिया रे ना
 रामा खिसिअन भैली मतवलवा रे ना
 रामा बोलि उठे भौजी सोनमतिया रे ना ॥ २३५ ॥
 रामा सुनि लेव० हिच्छल बकैइवा रे ना
 रामा का भैले सभ बरिअतिया रे ना
 रामा सुनि लेवे सोनमती भौजी रे ना
 रामा सभ बरिअतिया डाले जेखनवाँ रे ना
 रामा बोलि उठे रानी सोनमतिया रे ना ॥ २४० ॥
 रामा हिच्छल कहवाँ के मरी टँगले ऐल० हो ना

रामा कुँअरा ले बनली धिरिजवा रे ना
रामा कुलवा में एकल फतिगवा रे ना

रामा फतना बचन के सुनखवे रे ना
रामा कुँअरा भैल बारह बरिसवा रे ना ॥ २४५ ॥
रामा चलि गैले बावा बगैचवा रे ना
रामा जहाँ खेले लैका गदेलवा रे ना
रामा सब लैका खेले गुलि टँड़वा रे ना
रामा बोलि उठे कुँअर बिजैया रे ना
रामा लड़िके सुनि लेबं हमरि बचनियाँ रे ना ॥ २४६ ॥
रामा लैके हमरं खेलब गुलि टँड़वा रे ना
रामा बोलि उठे लैका गदेलवा रे ना
बबुआ सुनि लेबं कुँअर बिजैया रे ना
बबुआ तुँज हवण गाँव के ठकुरवा रे ना
रामा बोलि उठे कुँअर बिजैया रे ना ॥ २४७ ॥
रामा लैके खेलिया में कवन ठकुरैया रे ना
रामा जैसे खेले बनियाँ छोड़वा रे ना
रामा हम ओइसे खेलब गुलि टँड़वा रे ना
रामा सुनि लेबं कुँअर बिजैया रे ना
रामा खेलिया में होइहूँ गांलि गेगवा रे ना ॥ २४८ ॥
रामा सुनि पैहूँ भौजी सोनमतिया रे ना
रामा सुसवै भरेहूँ हमनी खलवा रे ना
रामा बोलि उठे कुँअर बिजैया रे ना
लड़िके एकर जनि करण ना अँदिसवा रे ना
लड़िका एकर करवौं हम जवबिया रे ना ॥ २४९ ॥
कुँअर सुनि लेबं हमरि बचनियाँ रे ना
बबुआ लेइ आवण अपनि तुँ गुलिया रे ना
बबुआ तबे हम खेलिया खलवौं रे ना
रामा चलि भैले कुँअर बिजैया रे ना
रामा कुँअर चलि गैले लाल दरबजवा रे ना ॥ २५० ॥
रामा सुनि लेबे भौजी सोनमतिया रे ना
भौजी हमरा लागे गुलि डरवा सधवा रे ना

रामा सुनि लेबं कुँअर बिजैया रे ना
 बबुआ गुल्लि के कवन हवी खेलिया रे ना
 बबुआ तुँऊ खेलं जूआ चौपरिया रे ना ॥ २७५ ॥
 राम प्रतना बचन कुँअरा सुनले रे ना
 राम कुँअरा गैले बाल दरवजवा रे ना
 कुँअरा गोड़ मूँड़ तानेला चदरिया रे ना
 राम अन जल बोलेला हरमवाँ रे ना
 भौजी जब ले नाहिँ गुलिया तेअरवा रे ना ॥ २८० ॥
 राम प्रतना बचन को सुनलवे रे ना
 राम सुनि लेबे हेमियाँ लौँड़िया रे ना
 राम चलि जाहू कुसहर दुकनियाँ रे ना
 राम जलदी से कुसहर बोलेवे रे ना
 राम चलि भैली हेमियाँ लौँड़िया रे ना ॥ २८५ ॥
 राम चलि गैली लोहरा दुकनिया रे ना
 राम सुनि लेबं कुसहर लोहरा रे ना
 राम तुँहें बोलावे रानी सोनवाँ रे ना
 राम प्रतना बचन को सुनलवे रे ना
 राम कुसहर चलि गैले रङ्ग ना महलिया रे ना ॥ २९० ॥
 राम सनमुख परलि नजरिया रे ना
 भौजी कवन भैले अब ना कुसुरवा रे ना
 भौजी कबही ना परले हँकरवा रे ना
 राम आजु काहे भैले आजु हँकरवा रे ना
 भौजी जलदा से दीहीँ ना ऊकुमवाँ रे ना ॥ २९५ ॥
 बबुआ सुनि लेबे कुसहर लोहरा रे ना
 बबुआ कुँअर हवे प्रान के अधरवा रे ना
 बबुआ कुँअर ले के बँधलेँ सुबुरवा रे ना
 राम कुलवा में प्रकला फतिंगवा रे ना
 राम सेहू छाड़े अब अन जलवा रे ना ॥ ३०० ॥
 बबुआ जलदी से करं गुल्लि तेअरिया रे ना
 राम चलि भैले कुसहर लोहरा रे ना
 राम जहाँ बाड़े कुँअर बिजैया रे ना
 राम नइ नइ करेला सलमिया रे ना
 बबुआ कैसन चाहीँ राउर गुलिया रे ना ॥ ३०५ ॥

दैबा अस्सी मन के लेवौं गुलिया रे ना
 दैबा और चौरासी मन डँटवा रे ना
 राम आठ दिन में करण ना तेअरिया रे ना
 राम फ़तना बचन के सुनलवे रे ना
 राम चलि ऐले कुसहर लोहरवा रे ना ॥ ३१० ॥
 राम नेवँते लागे हित ना कुटुमवाँ रे ना
 राम कुसहर नेवँत बाड़े दर ना देखदवा रे ना
 राम लागल गुलिया गढ़ैया रे ना
 राम सभ मिलि गढ़े गुलि डँटवा रे ना
 राम नाहिँ गुलि भैलि तेअरवा रे ना ॥ ३१५ ॥
 राम भागि गैले दर ना देखदवा रे ना
 राम भागि चले कुसहर लोहरा रे ना
 राम नाहिँ भैले गुलिया तेअरवा रे ना
 राम कुसहर घर छोड़ी चलले रे ना
 राम बिचवाँ मिलेला बिकरमजितवा रे ना ॥ ३२० ॥
 राम सुनि लेवण कुसहर लोहरा रे ना
 बबुआ कवन गाढ़ परि गैले रे ना
 बबुआ इहवाँ से भागि तुँऊँ चललण रे ना
 बबुआ गाँवे के ठाकुर हवे कुँअर रे ना
 बबुआ सेहू माँगे गुलिया तेअरिया रे ना ॥ ३२५ ॥
 राम अस्सी मन के गुलि चौरासी मन के डँटवा रे ना
 राम आठ दिन में माँगले तेअरिया रे ना
 राम नाहिँ भैलि गुलिया तेअरिया रे ना
 राम सुनि पैहँ कुँअर बिजैया रे ना
 राम फ़हिँ लागि भुसवँ भरैहँ मोरि खलिया रे ना ॥ ३३० ॥
 राम फ़हिँ लागि अब भागि चललौं रे ना
 राम बोलि उठे अब बिकरमजितवा रे ना
 बबुआ चलि चलण अब तूँ अपनि दुकनियाँ रे ना
 बबुआ जलदी से भठिया धनकैहूँ रे ना
 राम चलि ऐले आगा बिकरमजितवा रे ना ॥ ३३५ ॥
 राम कुसहर घरे फिरि ऐले रे ना
 राम बिकरमजितवा कूअले गुलि डँटवा रे ना
 राम गुलि डग़टा होइ गैले तेअरवा रे ना

राम चलि भैले कुसहर लोहरा रे ना
 राम जहाँ बाड़े कुँअरा बिजैया रे ना ॥ ३४० ॥
 राम सुनि लेबं कुँअरा बिजैया रे ना
 बबुआ गुलिया तेआर होइ गैलि रे ना
 राम प्रतना बचन के सुनलवे रे ना
 राम कुँअर चलि भैले कुसहर दुकनियाँ रे ना
 राम देखत भैले गुलिया जे डँटवा रे ना ॥ ३४५ ॥
 राम फिरि गैले लाल दरवजवा रे ना
 राम चलि गैले देबिया चरवा रे ना
 राम सुनि लेबे देबिया दुखगवा रे ना
 मैया नान्हे के हऊ गुजमनवाँ रे ना
 मैया तोहरा भरोसे जाल ओढ़लौं रे ना ॥ ३५० ॥
 मैया हम चललौं गुलिया खेलनवा रे ना
 मैया मोरि बाँहँ देऊ बौसैया रे ना
 राम चलि भैले कुँअर बिजैया रे ना
 राम जहाँ खेले लरिका गदेलवा रे ना
 राम कुँअर अन्ह करे गुलि डँटवा रे ना ॥ ३५५ ॥
 राम कुँअर देखि सभ लरिका भैले सनमतवा रे ना
 कुँअर मोरि पहिले खेलिया खेलावह रे ना
 राम प्रतना बचन के सुनलवे रे ना
 राम फानि कुँअर गैले मैदनवाँ रे ना
 राम खेले लगले लरिका गदेलवा रे ना ॥ ३६० ॥
 राम सभ कर गुलि कुँअर लोकले रे ना
 रामा कुँअरा के खेलिया लवटली रे ना
 रामा सभ लरिके गैले मैदनवाँ रे ना
 रामा सुमिरले देबिया दुखगवा रे ना
 दुखग मोर उपर होख ना सहैया रे ना ॥ ३६५ ॥
 राम कुँअरा मारे अब गुलि डँटवा रे ना
 राम जेतना लरिका परले अब सोभवा रे ना
 राम ठहरे सरद होइ गैले रे ना
 राम गुलिया गिरले अस्सी कोसवा रे ना
 राम सभ लरिके भैले सनमतवा रे ना ॥ ३७० ॥
 राम भागि चलले लरिका गदेलवा रे ना

राम बोलि उठे कुँअर बिजैया रे ना
 राम सुनि लेबे सारे ना लरिकवा रे ना
 राम तोहनी के खेलिया खेलौली रे ना
 राम हमरे तं खेलिया खेलाव रे ना ॥ ३७५ ॥
 राम प्रतना बचन के सुनलवे रे ना
 राम बोलि उठे प्रक तं लरिकवा रे ना
 राम सुनि लेबं कुँअर बिजैया रे ना
 राम जेकरा बँहियाँ प्रतना बौसैया रे ना
 राम सेकर बाप सहे जेलखनवाँ रे ना ॥ ३८० ॥
 राम सेकर भैया सहे जेलखनवाँ रे ना
 राम बनियाँ घरे लिहितं जनमियाँ रे ना
 राम डँडिया तौलि अब खैतं रे ना
 राम कतिरी के कोखिया जनमलं रे ना
 राम बारह बरिस के तोहर उमिरिया रे ना ॥ ३८५ ॥
 राम तोहर जीअल धिरकरवा रे ना
 राम तोहरे बिअहवा बँधैले रे ना
 राम प्रतना बचन कुँअर सुनले रे ना
 राम डँटवा फँकेला जमुना परवा रे ना
 राम कुँअर घरे चलि रेले रे ना ॥ ३९० ॥
 राम गोड़े मूँड़ तानेला चदरिया रे ना
 राम बोलि उठे भौजी सोनमतिया रे ना
 राम सुनि लेबे हेमियाँ लौँड़िया रे ना
 हेमियाँ बबुआ गैले गुलिया खेलनवाँ रे ना
 राम घड़ी दिन चढ़ले पहरवा रे ना ॥ ३९५ ॥
 हेमियाँ बबुआ के मारैले खरैया रे ना
 राम प्रतना बचन के सुनलवे रे ना
 हेमियाँ गैली जहाँ कुँअर गोड़े मूँड़ ताने चदरिया रे ना
 राम बोलि उठी हेमियाँ लौँड़िया रे ना
 बबुआ तुँऊ करं राम दतुअनियाँ रे ना ॥ ४०० ॥
 बबुआ गँगवा करं असननवाँ रे ना
 बबुआ तब करं देबिया पुजनवाँ रे ना
 बबुआ तब करं अब दाना दुनियाँ रे ना

राम बोलि उठे कुँअरा बिजैया रे ना
 हेमियाँ तबे त० करव दतुअनियाँ रे ना ॥ ४०५ ॥
 हेमियाँ हमे जबे बाप के नैयाँ बतैवे रे ना
 हेमियाँ भैया के नैयाँ बतैवे रे ना
 राम बोलि उठे हेमियाँ लौँड़िया रे ना
 कुँअर इहे हाल जाने राउर भौजैया रे ना
 राम चलि भैली हेमियाँ लौँड़िया रे ना ॥ ४१० ॥
 राम जहाँ बाटे भौजी सोनमतिया रे ना
 मार सनमुख पड़लि नजरिया रे ना
 राम बोलि उठी भौजी सोनमतिया रे ना
 हेमियाँ बबुआ के कह० कुसलैया रे ना
 राम बोलि उठी हेमियाँ लौँड़िया रे ना ॥ ४१५ ॥
 भौजो का ई कहैँ कुँअर कुसलैया रे ना
 भौजो कुँअर बोले बोलिया कुबोलिया रे ना
 भौजो बाप कर नाम कुँअर पूछेला रे ना
 भौजो भैया के नाम कुँअर पूछेला रे ना
 रामा चलि भैली सोनमतिया रे ना ॥ ४२० ॥
 रामा ले लिहली लोटा भरि पनियाँ रे ना
 रामा ले लिहली राम दतुअनियाँ रे ना
 रामा ले लिहली गैया के दुधवा रे ना
 रामा ले लिहली मगही ढोली पनवाँ रे ना
 भौजी चलि भैली लाल दरवजवा रे ना ॥ ४२५ ॥
 रामा जहाँ सूते कुँअरा बिजैया रे ना
 रामा जाइ कुँअरा सिरवाँ ठाढ़ भैली रे ना
 बबुआ उठ० कुँअर कर० दतुअनियाँ रे ना
 बबुआ गङ्गा कर० असननवाँ रे ना
 बबुआ पीअ न० सोराही गाइ के दुधवा रे ना ॥ ४३० ॥
 बबुआ कचर० ना मगही ढोली पनवाँ रे ना
 बबुआ छाड़ि द० मन के किरोधवा रे ना
 बबुआ तुँऊँ हव० परान के अघरवा रे ना
 बबुआ तुँहँ ले बीतल सगर दिनवाँ रे ना
 बबुआ तुँहँ ले बाँधलौँ सबरवा रे ना ॥ ४३५ ॥

रामा बोलि उठे कुँअर बिजैया रे ना
 भौजो तबे खिबौ अनवाँ रे धनियाँ रे ना
 भौजो जवे बाप के नैयाँ बतैवू रे ना
 भौजो का मैले अब मार भैया रे ना
 बबुआ जव रहल अम्मा के ओतनवाँ रे ना ॥ ४४० ॥
 बबुआ जवे मरि गैले राउर बपौ रे ना
 बबुआ जाहि दिन तोहरे जनमवाँ रे ना
 बबुआ ओहि दिन हमरो गवनवा रे ना
 बबुआ ताहि दिन तोहार भैया सुअले रे ना
 बबुआ फतना बचन जव सुनले रे ना ॥ ४४५ ॥
 भौजो नाहिँ रहितु तुँज भौजैया रे ना
 भौजो मारि दिहती तोहरो सिरवा रे ना
 भौजो हमरे बियाहे बाप गैले रे ना
 भौजो सेहो सहे अब जेहलखनवाँ रे ना
 भौजो हमरे बियाहे भैया गैले रे ना ॥ ४५० ॥
 भौजो सेहो सहे अब जेहलखनवाँ रे ना
 भौजो ससुर के नाम बावन सुववा रे ना
 भौजो सेहि सूबा डाले जेहलखनवाँ रे ना
 रामा फतना बचन सोनवाँ सुनली रे ना
 रामा रोवे लगली जार बे जरवा रे ना ॥ ४५५ ॥
 राम चलि भैली रङ्ग महलवा रे ना
 राम जहाँ बाड़ी सखिया सलेहरी रे ना
 राम सुनि लेबू सखिया सलेहरी रे ना
 सखिया कुँअरा गैले गुलिया खेलनवाँ रे ना
 सखिया कवने बिरिनी जगौले रे ना ॥ ४६० ॥
 सखिया कुँअरा मन पारे बाप भैया रे ना
 रामा कुँअरा चलन दुसमन देसवा रे ना
 सखिया एकर ना करन ना उपैया रे ना
 सखिया कैसे मैं कुँअरा भोरैयूँ रे ना
 रामा बोलि उठे सखिया सलेहरी रे ना ॥ ४६५ ॥
 सखि गोड़वा मैं डालन गोड़हरवा रे ना
 सखि बारे बारे मोतिया गुहाव रे ना

सखि करि ल० सोलझ सिंगरवा रे ना
 भौजो रचि रचि सेजिया डसैह० रे ना
 भौजो जाइ कुँअरा बहिँयाँ पकड़िह० रे ना ॥ ४७० ॥
 रामा करि लिहली सम सिंगरवा रे ना
 भौजो चलि गैली लाल दरवजवा रे ना
 रामा जहाँ सूते कुँअर बिजैया रे ना
 रामा जाइ कुँअरा बहिँयाँ पकड़ली रे ना
 बबुआ तुँऊँ चल० रङ्ग ना महलवा रे ना ॥ ४७५ ॥
 बबुआ बिधि के लिखल ना निमेटवा रे ना
 बबुआ तोरा मोरा लिखे सुख निंदिया रे ना
 रामा चलि भैले कुँअरा बिजैया रे ना
 रामा सूइ रहे सोनमतिया रे ना
 रामा बिचे धरेला कुँअर तेगवा रे ना ॥ ४८० ॥
 दैवा बोलि उठे भौजी सोनमतिया रे ना
 बबुआ लोहिया लगले पह फटले रे ना
 बबुआ फिरि के ना ताक० चेहरवा रे ना
 दैवा प्रतना बचन कुँअर सुनले रे ना
 दैवा उतरि कुँअर ठाढ़ भैले रे ना ॥ ४८५ ॥
 भौजो अब ले रहलू भौजैया रे ना
 भौजो अजुए से भेलू महतरिया रे ना
 रामा आँगा आँगा चले सोनमतिया रे ना
 रामा तँकरा पीछे कुँअर बिजैया रे ना
 रामा बोलि उठे कुँअरा बिजैया रे ना ॥ ४९० ॥
 भौजो कहाँ बाड़े हिच्छल बछेड़वा रे ना
 रामा जहाँ रहे हिच्छल बछेड़वा रे ना
 रामा बोलि उठे भौजी सोनमतिया रे ना
 रामा घोड़वा रहले अब त० ओबरा रे ना
 भौजी उपरा चकवा दियौली रे ना ॥ ४९५ ॥
 कुँअरा उहाँ सुमिरे देबिया दुरगवा रे ना
 दुरगा मोरि बहिँयाँ होख० ना सहैया रे ना
 रामा जाइ कुँअर चकवा उलटले रे ना
 दबा घोड़वा पर परलि नजरिया रे ना

रामा रोवे लगले हिच्छल बक्छेड़ा रे ना ॥ ५०० ॥
 देवा बोलि उठे हिच्छला बक्छेड़ा रे ना
 रामा खिसिये भरल मतवलवा रे ना
 कुँअर काहे के मुँहवाँ देखौले रे ना
 राम बारह बरिस बीति गैले रे ना
 राम हमरो के डलल ओवरवा रे ना ॥ ५०५ ॥
 राम बोलि उठे हिच्छल बक्छेड़ा रे ना
 कुँअर इहे हाल कैले अपना गढ़वा रे ना
 राम बोलि उठे कुँअरा बिजैया रे ना
 हिच्छल नाहिँ जनलों राउर हवलिया रे ना
 हिच्छल आजु जनलों राउर हवलिया रे ना ॥ ५१० ॥
 हिच्छल चलि ऐलों रौरा में खोजिया रे ना
 रामा उहाँ कुँअर ओवरा से निकासले रे ना
 राम लेइ गैले बाबा का सगरवा रे ना
 रामा उहाँ घोड़ा मलि दलि कैले तेअरवा रे ना
 राम लेइ ऐले अपना दुअरवा रे ना ॥ ५१५ ॥
 राम बाँधि देले निमियाँ के गक्खा रे ना
 राम उहाँ कुँअर दे घोड़ा धिऊ मलिदवा रे ना
 राम तब घोड़ा दनवाँ बढ़ौले रे ना
 राम तब घोड़ा भैले तेअरवा रे ना
 राम कुँअर चलि गैले रङ्ग ना महलवा रे ना ॥ ५२० ॥
 राम जहाँ बाड़ी भौजी सोनमतिया रे ना
 भौजी देख देबू घोड़ा चरजमवाँ रे ना
 राम देख देली घोड़ा चरजमवाँ रे ना
 कुँअर लेइ ऐले घोड़ा का पसवा रे ना
 राम घोड़ा पर कैले कसरिया रे ना ॥ ५२५ ॥
 राम फानि कुँअर भैले असवरवा रे ना
 राम बोलि उठी भौजी सोनमतिया रे ना
 बबुआ तुँजँ चलल दुसमन देसवा रे ना
 बबुआ चलि जाहूँ देबिया चौरवा रे ना
 राम देबिया के गोड़ लागि घलिहूँ रे ना ॥ ५३० ॥
 कुँअर चलि गैले देबिया चौरवा रे ना

राम जाइ कुँअरा अरज लगौले रे ना
 देवी हम चलैलौ दुसमन देसवाँ हो ना
 देवी मोरा उपर रहिहूँ सहैया हो ना
 रामा बोलि उठी भौजी सोनमतिया रे ना ॥ ५३५ ॥
 बबुआ देवी दुखगहि दीया मैं रखिहूँ हो ना
 राम बोलि उठी भौजी सोनमतिया रे ना
 बबुआ तुँजँ चललहुँ दुसमन देसवा रे ना
 बबुआ कैसे जनवों तोहरि हवलिया हो ना
 देवा बोलि उठे कुँअरा बिजैया हो ना ॥ ५३६ ॥
 भौजो हरिअर चनन कटैहूँ हो ना
 भौजो अंगना मैं दीहूँ रोपवाइ हो ना
 भौजो जब लौं चनन कचनरवा हो ना
 भौजो जब लौं जनिहूँ कुँअरा जियत बाटे हो ना
 भौजो जब चनन जैहूँ मोराइ हो ना ॥ ५३७ ॥
 तब जनिहूँ कुँअर जुभि गैले हो ना
 राम बोलि उठी भौजी सोनमतिया रे ना
 राम रोवे लागल रानी सोनमतिया रे ना
 बबुआ अजुए से मोरा के बिसरलहुँ हो ना
 राम चलि भैले कुँअरा बिजैया हो ना ॥ ५३८ ॥
 राम हिच्छल उड़ि लगले अकसवा हो ना
 राम चलल चलल चलि गैले हो ना
 राम चलि गैले गढ़ परबतवा हो ना
 राम डेरा डाले बावन पोखरवा हो ना
 राम बोलि उठे देविया दुखगवा हो ना ॥ ५३९ ॥
 बबुआ तुँजँ ऐलहुँ दुसमन देसवा हो ना
 बबुआ इहाँ रहिहूँ बजत चतुरैया हो ना
 बबुआ हम जात बाड़ी बावन गढ़वा हो ना
 बबुआ चल्हकी मैं सपना देखैवों हो ना
 राम चलि गैली देवी बावन गढ़वा हो ना ॥ ५४० ॥
 राम जहाँ सूते चल्हकी नौनिया हो ना
 राम तहाँ देवी धैले बाड़े बिलाइ सखवा हो ना
 राम सुनि लेवे चल्हकी नौनिया रे ना

चल्हकी तिलकी के बाप खोनावे पोखरवा हो ना
 भैया उनकर बँधावे घटिया हो ना ॥ ५६५ ॥
 राम पोखरा के बड़ि करिगरिया हो ना
 चल्हकी कबहीं ना तिलकी देखली पोखरवा हो ना
 चल्हकी उनकर जीअल धिरकरवा हो ना
 देवी सपना देखाइ चलि ऐली हो ना
 राम जहाँ वाड़े कुँअरा बिजैया हो ना ॥ ५७० ॥
 पच्चे चल्हकी के ह्राण अब सुनि लेबं हो ना
 राम चलि भैली चल्हकी नौनिया हो ना
 राम जहाँ बाड़ी तिलकी रनियाँ हो ना
 राम बोलि उठे चल्हकी नौनिया हो ना
 राम सुनि लेवे तिलकी रनियाँ हो ना ॥ ५७५ ॥
 रानी सूतल में रहलौ चित सरिया हो ना
 रानी राति के सपनवाँ अजगुतवा हो ना
 रानी बाप राउर खनावेले पोखरवा हो ना
 रामा भैया बँधावेले चार घटिया हो ना
 रानी कबहीं ना देखलू पोखरवा हो ना ॥ ५८० ॥
 रानी चलि चलं पोखरा असननवाँ हो ना
 राम प्रजना बचन तिलकी सुनली हो ना
 राम चलि भैली माँता का पसवा हो ना
 राम सनसुख परलि नजरिया हो ना
 बेटी केकरा से कैलू गारि गँगवा हो ना ॥ ५८५ ॥
 बेटी आजो ऐलू हमरा पसवा हो ना
 माँता नाहिँ केहू से गारि गँगा कैली हो ना
 माँता बाप मोर खनावे पोखरवा हो ना
 माँता पोखरा के बड़ि करिगरिया हो ना
 माँता हम जैवो पोखरा असननवाँ हो ना ॥ ५९० ॥
 माँता हमरा के दे दहू कुटिया हो ना
 माँता ग्रहि कारन हम ऐलौ हो ना
 राम बोलि उठे रानी मैना हो ना
 बेटी सुनि लेबू हमरि बचनियाँ हो ना
 राम अँगना में पोखरा खनैवो हो ना ॥ ५९५ ॥

बेटी अंगने बँधेबाँ चार घटिया हो ना
 बेटी अंगने नहैहू घरवा जैहू हो ना
 बेटी पोखरा पर आवे सबदगरा हो ना
 बेटी ओहि लागि जैबू लोभाइ हो ना
 बेटी बाप के नैयाँ हसैव हो ना ॥ ६०० ॥
 बेटी सुनि पैहे बाप ना भैयवा हो ना
 बेटी भोसवै भरैहँ हमनी खलवा हो ना
 राम प्रतना बचन तिलकी सुनली हो ना
 रानी नाहिँ दिहली अब कुटिया हो ना
 राम चलि गेली तिलकी रनियाँ हो ना ॥ ६०५ ॥
 राम चलि गेली अपनी अटरिया हो ना
 राम स्तुति रहली अपनी अटरिया हो ना
 रामां दे देली बजर कँवड़वा हो ना
 राम बीति गैले अब दूइ संभवा हो ना
 राम उने ऐली चल्हकी नौनिया हो ना ॥ ६१० ॥
 राम देखत बाड़ी तिलकी हवलिया हो ना
 राम चलि मैली रानी का पसवा हो ना
 राम सुनि लेबू रानी ना मँनवाँ हो ना
 रानी तिलकी बितेला दूइ संभवा हो ना
 रानी दे दीतू अब इहाँ कुटिया हो ना ॥ ६१५ ॥
 रानी दूइ घड़ी के दिहली कुटिया हो ना
 रामा बोलि उठे रानी मँनवाँ हो ना
 चल्हकी रतिये नहैहे रतिये ऐहे रे ना
 राम चलि मैली चल्हकी नौनिया हो ना
 राम सुनि ले तिलकी रनियाँ हो ना ॥ ६२० ॥
 रानी खोल देह बजड़ कँवड़वा हो ना
 रानी दूइ घड़ी के पौली कुटिया हो ना
 रानी भाट पट खोलली कँवड़वा हो ना
 रामा दस पाँच सखिया बटोरली हो ना
 रानी गोड़वा मँ डाले गोड़हरवा हो ना ॥ ६२५ ॥
 रानी हथवा मँ डाले हथसँकरवा हो ना
 रानी बारे बारे मोतिया गुहैली हो ना

रामा कैली सोरह सिंगरवा हो ना
 रानी दखिन के चिरवा पहिरली हो ना
 रानी चोलिया पेन्हेले मखमलवा हो ना ॥ ६३० ॥
 रानी बनवाँ लगावे अनमोलवा हो ना
 रामा खिलरा पर साटले बेँदुलिया हो ना
 रानी नैना में करेले कजरवा हो ना
 रामा जैसे ऊगे दुजिया के चँदरमाँ हो ना
 रानी दरपन में देखे मुँहवाँ हो ना ॥ ६३५ ॥
 रानी घोंच मोक मारे आपनि कृतिया हो ना
 दैबा काहे के दिहल० सुरतिया हो ना
 दैबा मोरे कन्ता भैले निरमोहिया हो ना
 दैबा हमरे जीअल धिरकरवा हो ना
 रामा सभ सखि भैली तेअरवा हो ना ॥ ६४० ॥
 रानी पहिल देवढ़ लात डलली हो ना
 रामा बाँवे अलङ्ग काग बोलले हो ना
 रानी अगवाँ के लात पकवाँ डलली हो ना
 रामा सुनि लेब० कगवा कुलच्छन हो ना
 कगवा।तोहरा के देवों दुध भात खोरवा हो ना ॥ ६४५ ॥
 कगवा पुरस के बटिया देखैह० हो ना
 रानी दोसर देवढ़ लात डलली हो ना
 रामा टिकुली टपक भुँइयाँ गिरली हो ना
 रामा बोलि उठे तिलकी रनियाँ हो ना
 रामा सुनि लेबे सखिया सबेहरी रे ना ॥ ६५० ॥
 रामा बारह बरिस बीत गैले हो ना
 रामा कबही ना फरके मोर टिकुलिया हो ना
 सखी एकर सभ कर० ना बिचरवा हो ना
 रानी एकर कवन करेँ मैं बिचरवा हो ना
 रानी तेसर देवढ़ लाँघि गैली हो ना ॥ ६५५ ॥
 रामा टुटि गैले चोलिया के बँदवा हो ना
 सखी काहे लागि टुटे चोलि बँदवा हो ना
 सखी एकर सभ कर० ना बिचरवा हो ना
 रानी तोरे कन्ता आवे धोखरवा हो ना

रानी ओहि लागि ठुटे चोलि बँदवा हो ना ॥ ६६० ॥
 रानी चौथ देवढ लात डलली हो ना
 रामा फुफुति फरकी सुँइयाँ गिरलि हो ना
 सखी रकर सभ करण ना विचरवा हो ना
 रानी तोरे मन परे विअहलवा हो ना
 रानी ओहि लागि फरके फुफुतिया हो ना ॥ ६६५ ॥
 रामा बोलि उठे तिलकी रनिया हो ना
 रामा सुनि लेवे सखिया सलेहरी रे ना
 सखी तोहनी करण हम से मसखरिया रे ना
 सखी मोरे कन्ता चोलि ले गेलि हो ना
 रामा मोरे कन्ता कैले होइहँ दोसर विअहवा हो ना ॥ ६७० ॥
 रामा जो कन्ता अब मोरे रहिते हो ना
 रामा कैले रहिते हमरो गवनवाँ हो ना
 रानी पचवाँ देवढ लात डलली हो ना
 रानी कट्टाँ देवढ लाँघि गेली हो ना
 रानी सातवाँ देवढ लाँघि गेली हो ना ॥ ६७५ ॥
 रामा पोखरा बिचे धजवा लौकले हो ना
 रामा बोलि उठे चल्हरी नौनिया हो ना
 रामा चल्हरी हवी बड़ि सुँहलगिया हो ना
 रामा चलि मैली सखिया सलेहरी हो ना
 रामा इहवाँ से काग उड़ि चलले हो ना ॥ ६८० ॥
 रामा जाइ कुँअरा सिरवा ठरैले हो ना
 राम बोलि उठे कुँअरा बिजैया हो ना
 रामा सुनि लेवे अब सार कगवा रे ना
 रामा काइ सार कगवा ठरैले हो ना
 रामा बोलि उठे देबी दुरगवा हो ना ॥ ६८५ ॥
 कुँअर जनम सनेहिया जूटि ऐली हो ना
 कुँअर ओहि लागि कगवा ठरैले हो ना
 रामा चलि मैले सखिया सलेहरी रे ना
 रामा चलि गेली पोखरा के भिँडवा रे ना
 रामा बोलि उठे देबिया दुरगवा रे ना ॥ ६९० ॥
 बबुआ सुनि लेबे कुँअरा बिजैया हो ना

बबुआ आइ गैली जनम सनेहिया हो ना
 बबुआ कैंकि दे जनानी अब घटिया हो ना
 रामा उठे कुँअर रोके अब घटिया हो ना
 रामा बोलि उठे सखिया सलेहरी हो ना ॥ ६६५ ॥
 रामा बोलि उठे तिलकी रनियाँ हो ना
 चल्हकी इन हँ के देख न टोकरिया हो ना
 रामा सखी लोग करिहँ असननवाँ हो ना
 रामा बोलि उठे चल्हकी नौनियाँ हो ना
 रानी अपना से देख ना टोकरिया हो ना ॥ ७०० ॥
 रामा बोलि उठे तिलकी रनियाँ हो ना
 रामा सुनि लेव पोखरा सौदगरवा हो ना
 बबुआ कहाँ तोहार घरवा दुअरवा हो ना
 बबुआ कहाँ के कैल पप्रतवा हो ना
 रामा घर मोर हवे घुनघुनवा हो ना ॥ ७०५ ॥
 रामा चलि रेखी गढ़ परबतवा हो ना
 रामा बोलि उठे सखिया सलेहरी हो ना
 रवाँ काड़ि दी जनानी अब घटिया हो ना
 रामा सखी लोग करिहँ अब असननियाँ हो ना
 रामा बोलि उठे कुँअर बिजैया हो ना ॥ ७१० ॥
 सखी प्रक पहर दतुअनियाँ हो ना
 सखी दूइ पहर असननियाँ हो ना
 सखी तीसर पहर देवी पुजनवाँ हो ना
 सखी चौथ पहर दाना दुनियाँ हो ना
 सखी पचवाँ पहर मोर तेअरिया हो ना ॥ ७१५ ॥
 सखी कठाँ पहर घाट कोड़बेँ हो ना
 रामा बोलि उठे तिलकी रनियाँ हो ना
 रामा सुनि प्रैहँ बावन सुबवा हो ना
 रामा सुसवन भरैहँ तोहरि खलिया हो ना
 रामा प्रतना बचन कुँअर सुनले हो ना ॥ ७२० ॥
 रामा कैसन हवे बावन गरभी सुबवा हो ना
 रामा ससुर के देखबेँ सुबैया हो ना
 रामा बोलि उठे तिलकी रनियाँ हो ना

रामा सुनि लेबं पोखरा सवदगरवा हो ना
 रामा जेकर बाड़ी येसन सुरतिया हो ना ॥ ७२५ ॥
 रामा कैसन हवी तोहरि महतरिया हो ना
 रामा कैसन हवी तोहरि तिरिया हो ना
 रामा कौड़ी लोभे खेदली बहरवा हो ना
 रामा उन के जीअल धिरिकरवा हो ना
 रामा बोलि उठे कुँअर बिजैया हो ना ॥ ७३० ॥
 रामा कैसन हवी तोहरि महतरिया हो ना
 रामा कैसन हवे तोहर पुखवा हो ना
 रामा जेकर हवी येसन सुरतिया हो ना
 रामा फुलवा नीअर जेकर देहिया हो ना
 रामा बने बने फिरेलू अकेलवा हो ना ॥ ७३५ ॥
 रामा उनकर जीअल धिरिकरवा हो ना
 दैवा काइ रौरा बाप के नैयाँ हो ना
 दैवा का रौरा माँता के नैयाँ हो ना
 दैवा का रौरा भैया के नैयाँ हो ना
 दैवा का रौरा भौजी के नैयाँ हो ना ॥ ७४० ॥
 रामा बोलि उठे कुँअर बिजैया हो ना
 सखी का रौरा बाप के नैयाँ हो ना
 सखी का रौरा माँता के नैयाँ हो ना
 रामा बोलि उठे तिलकी रनियाँ हो ना
 दैवा बाप के नाम बावन सुबवा हो ना ॥ ७४५ ॥
 दैवा भैया के नाम मानिक चंदवा हो ना
 दैवा माँता के नाम मैनवाँ हो ना
 रामा बोलि उठे कुँअर बिजैया हो ना
 सखी बाप के नाम गोख सिंधवा हो ना
 सखी माँता के नाम घघेलवा हो ना ॥ ७५० ॥
 सखी भैया के नाम धीर कतिरी हो ना
 सखी भौजी के नाम सोनमतिया हो ना
 रामा बोलि उठे तिलकी रनियाँ हो ना
 दैवा काइ हवे ससुरवा नमवाँ हो ना
 दैवा काइ हवे सरवा नमवाँ हो ना ॥ ७५५ ॥

देवा काइ हवे सासु के नमवाँ हो ना
 देवा काइ हवे रौरा तिरिया के नमवाँ हो ना
 रामा बोलि उठे कुँअर बिजैया हो ना
 सखी काइ तोरे ससुर के नमवाँ हो ना
 सखी का तोरे भसुर के नमवाँ हो ना ॥ ७६० ॥
 सखी का तोरे गोतिनी के नमवाँ हो ना
 सखी का तोरे सैयाँ के नमवाँ हो ना
 रामा बोलि उठे तिलकी रनियाँ हो ना
 देवा ससुर के नाम गोरख सिंघवा हो ना
 देवा भसुर के नाम धीर कृतिरी हो ना ॥ ७६५ ॥
 देवा सासु जी के नाम घघेलवा हो ना
 देवा गोतिनी के नाम सोनमतिथा हो ना
 देवा सैयाँ के नैयाँ नाहिँ जनख्युँ हो ना
 रामा बोलि उठे कुँअर बिजैया हो ना
 सखी ससुर जी के नैयाँ बावग सुववा हो ना ॥ ७७० ॥
 सखी सासु जी के नाम मैनवाँ हो ना
 सखी तिरिया के नाम हम नाहिँ जनलोँ हो ना
 रामा छतना बचन तिलकी सुनली हो ना
 रामा अँगवाँ के मोहि पाछे फेरली हो ना
 रामा बोलि उठे चल्हकी नौनियाँ हो ना ॥ ७७५ ॥
 रामा सुनि ले अब ननदोइया हो ना
 रामा बिन गवने बतियौल० हो ना
 कुँअर इहाँ लगिहँ तोहरा नेगवा हो ना
 रामा प्रक ही मोहर कुँअर दिहले हो ना
 रामा बोलि उठे चल्हकी नौनियाँ हो ना ॥ ७८० ॥
 कुँअर भलि भाँति पूरब चौकवा हो ना
 कुँअर पढ़ल पँडितवा बोलेबी हो ना
 कुँअर भलि भाँति गवना त० करैबी हो ना
 रामा बोलि उठे कुँअर बिजैया हो ना
 रामा कृत्तिस देवता सिर उठौलोँ हो ना ॥ ७८५ ॥
 रामा जब ले नाहिँ कटवों बाप के बैरियवा हो ना
 रामा बोलि उठे देबिया दुखवा हो ना

कुँअर फानि घोड़ा होखं असवरवा हो ना
 कुँअर इह हवी सखिया सजेहरी हो ना
 कुँअर तोहि रखिहँ अब भोराइ हो ना ॥ ७६० ॥
 कुँअर आगे पाछे जन तकिहो हो ना
 रामा प्रतना बचन कुँअर सुनले हो ना
 रामा प्रतना बचन तिलकी सुनली हो ना
 रामा धाइ तिलकी घरे घोड़ा बगिया हो ना
 सामी सुनि लेबं हमरि बचनिया हो ना ॥ ७६५ ॥
 सामी बारह बरिस बोल गेले हो ना
 सामी सेंदुरा के कैलौं सपनवाँ हो ना
 सामी आजो मोर सेंदुर बज्जरले हो ना
 सामी अजु के राति डेरा डलित हो ना
 सामी मोरे देहे उठेला अगिनियाँ हो ना ॥ ८०० ॥
 सामी आजु मोरि अगिनि बुझैत हो ना
 रामा बोलि उठे कुँअरा बिजैया हो ना
 रामा सुनि लेबू पातरि तिरिया हो ना
 तिरिया कैसे मेँ अगिनि बुतैबोँ हो ना
 तिरिया देबी दुसगा कंठवा मेँ रखलौं हो ना ॥ ८०५ ॥
 तिरिया सभ देवता होइहेँ ना बिकोहवा हो ना
 तिरिया जुझि जैबौं भाड़ मैदनवाँ हो ना
 रामा प्रतना बचन तिलकी सुनली हो ना
 तिलकी रोवें लगली जार बे जरवा हो ना
 सामी अजु से मोरा के तिअगले हो ना ॥ ८१० ॥
 रामा बोलि उठे कुँअरा बिजैया हो ना
 तिरिया मनवाँ मे धरं ना धिरिजवा हो ना
 तिरिया रन जीति घरवा चलबौं हो ना
 रामा प्रतना बचन के सुनलवे हो ना
 सामी जबे कुड़वौं घोड़ बगवा हो ना ॥ ८१५ ॥
 सामी आजु कुकु गुनवाँ देखेबं हो ना
 रामा कुँअर उहाँ फ़ड़वा दबौले हो ना
 हिच्छल उड़ि लागे अब अकसवा हो ना
 रामा चलि भैली सखिया सजेहरी रे ना

रामा चलि गैली रंगवा महलिया हो ना ॥ ८२० ॥
 रामा जहाँ बाटे रानी ना मैनवाँ हो ना
 रामा सनमुख परलि नजरिया हो ना
 देवा बोलि उठे रानी त० मैनवाँ हो ना
 रामा सुनि लेवे तिलकी त० रनियाँ रे ना
 बेटी दूइ घड़ी के दिहली कुटिया रे ना ॥ ८२५ ॥
 बेटी कहवाँ गँवलू सारि रतिया हो ना
 बेटी काहे तोर चेहरा उदसवा हो ना
 रामा पोखरा के बड़ि करिगरिया हो ना
 रामा फिरि फिरि देखलौ पोखरवा हो ना
 अँमा उहवे गँवलौ सारि रतिया हो ना ॥ ८३० ॥
 अँमा भाड़ि बहेला पक्खिमा हो ना
 अँमा ओहि लागि चेहरा उदसवा हो ना
 रामा प्रतना बचन के सुनखवे हो ना
 रामा सखी अपने अपने गैली अटरिया हो ना
 रामा उहाँ बोले देवी ना दूरगवा हो ना ॥ ८३५ ॥
 कुँअर सुनि लेब० हमरि बचनिया हो ना
 कुँअर इहाँ बनल तोहरि सैतिया हो ना
 रामा पहिलि लडैया मानिक चंदवा हो ना
 रामा दूसरि लडैया बावन सुबवा हो ना
 रामा चलि गैले जिरजल किलवा हो ना ॥ ८४० ॥
 रामा उहवाँ बहेले भिरभिर नदिया हो ना
 रामा घोड़वा फनावे कुँअर नदिया हो ना
 रामा कुटि तेगा गिरे ओहि नदिया हो ना
 रामा भाङ्गे लागे कुँअर बिजैया हो ना
 रामा काऊ के कहल नाहिँ मनली हो ना ॥ ८४५ ॥
 रामा अपने से रेलौ जेहलखनवाँ हो ना
 रामा तेगवा गिरल भिरभिर नदिया हो ना
 रामा अब कवन करब मनसैया हो ना
 देवा बोलि उठे हिच्छल बकेड़वा हो ना
 बबुआ कतिरी के कोखिया जनमल० हो ना ॥ ८५० ॥
 बबुआ प्रतने में गैल० अकुलैया हो ना

बबुआ जाहि घड़ी लगिहेँ लोहवा जुभारवा हो ना
 बबुआ उहाँ कैसे आँगेजवण हो ना
 बबुआ सात नदी रुधिर बमकिहेँ हो ना
 बबुआ इहाँ करण कठिन करेजवा हो ना ॥ ५५ ॥
 रामा बोलि उठे हिक्कल बक्केड़वा हो ना
 कुँअर कसिष्ठ के धरिहण लगमिया हो ना
 बबुआ खिलि जैबों भिरभिर नदिया हो ना
 बबुआ दँतवन तोगवा निकालबों हो ना
 रामा तोगवा निकालि हिक्कल लेले हो ना ॥ ५६ ॥
 रामा चलि भैले हिक्कल बक्केड़वा हो ना
 रामा चलि भैले जिरऊल किलवा हो ना
 रामा उपर लागल कठ बँसवा हो ना
 रामा निचवा लागल बबुरनियाँ हो ना
 रामा ताहि बिचे जिरऊल किलवा हो ना ॥ ५७ ॥
 रामा काटि घलले अब बबुरनियाँ हो ना
 कुँअर तोगवन काटे कठ बँसवा हो ना
 रामा किला भीतर लेले पैसरवा हो ना
 रामा चार ओर कुँअर घूमि रेले हो ना
 रामा कतहौँ ना मिले पैसरवा हो ना ॥ ५८ ॥
 रामा एक ओर रहे निकसरवा हो ना
 रामा हनल रहे बजड़ केँवड़वा हो ना
 रामा उहाँ हिक्कल मारे हनि टपवा हो ना
 रामा टुटि गैले बजड़ केँवड़वा हो ना
 रामा उहाँ रहले दूइ चौकिदरवा हो ना ॥ ५९ ॥
 रामा बोलि उठे देबी तो दुखवा हो ना
 बबुआ सुनि खेबण कुँअर बिजै मल हो ना
 बबुआ बनल बाड़ि तोहरि सैतिया हो ना
 बबुआ इहाँ करण समऊतवा हो ना
 कुँअर मारि घाले दूने जना सिरवा हो ना ॥ ६० ॥
 रामा खँड़वा के रुधिर चिखौले हो ना
 रामा दूसर देवड़ कुँअर काटले हो ना
 रामा तीसर देवड़ काटि गैले हो ना

रामा चौथे देवढ़ काटि गैले हो ना
 रामा पँचवाँ देवढ़ काटि गैले हो ना ॥ ८८५ ॥
 रामा छव देवढ़ काटि गैले हो ना
 रामा उहँ रहले सभ ना बनियवाँ हो ना
 रामा बैठल रहले सुनसी देवनवाँ हो ना
 रामा लिखत रहले बँधुअन रसतवा हो ना
 रामा बोलि उठे देबी ना दुखगवा हो ना ॥ ८९० ॥
 रामा मारि घाल० सभ ना बनियवाँ हो ना
 कुँअर मारि घाल० सुनसी देवनवाँ हो ना
 कुँअर मारि काटि कैले मैदनवाँ हो ना
 कुँअर सतवाँ देवढ़ काटि घलले हो ना
 रामा तोगवा के फल मारि गैले हो ना ॥ ८९५ ॥
 रामा बाँधल रहले सभ ना बँधुअवा हो ना
 रामा नजर परले सभ ना बँधुअवा हो ना
 रामा रोवे लगले सभ ना बँधुअवा हो ना
 रामा किया हवे राजा मानिक चँदवा हो ना
 रामा किया राजा हवे बावन सुबवा हो ना ॥ ९०० ॥
 रामा बोलि उठे सभ ना बँधुअवा हो ना
 रामा अब राजा करिहँ कवन हवजिया हो ना
 रामा बोलि उठे कुँअरा बिजैया हो ना
 रामा नाहिँ हवे ससुर बावन सुबवा हो ना
 बँधुए मोरे नाम कुँअर बिजैया हो ना ॥ ९०५ ॥
 बबुआ मनवाँ मैं धर० ना धिरिजवा हो ना
 बबुआ सभ कर सँनुरा बज्जराइब हो ना
 रामा काटे लगले बँधुआ बेरियवा हो ना
 बबुआ काटि कूटि कैले मैदनवा हो ना
 रामा बोलि उठे कुँअरा बिजैया हो ना ॥ ९१० ॥
 रामा सुनि लेब० सभ ना बँधुअवा हो ना
 बबुआ लूटि लह बावन बजरिया हो ना
 बबुआ लूटि लाटि चलले बावन पोखरवा हो ना
 रामा बोलि उठे कुँअरा बिजैया हो ना
 रामा खेजे लगले बाप ना भैयवा हो ना ॥ ९१५ ॥

रामा काइ भैले बाप गोरख सिंघवा हो ना
 रामा काइ भैले मैया धीर कतिरी हो ना
 रामा किया सूबा फाँसिया दियौले हो ना
 रामा बोलि उठे बाप गोरख सिंघवा हो ना
 रामा किया हवे भूत बैतलवा हो ना ॥ ६२० ॥
 रामा बोलि उठे कुँअरा बिजैया हो ना
 मैया नाहिँ हवे भूत बैतलवा हो ना
 बबुआ अपने से ऐलौं जेहलखनवाँ हो ना
 बाप मोर नाम कुँअरा बिजैया हो ना
 रामा बोलि उठे बाप गोरख सिंघवा हो ना ॥ ६२५ ॥
 बबुआ अपने से ऐलौं जेहलखनवाँ हो ना
 बबुआ कुलवा में प्रकला फतिगवा हो ना
 बबुआ बँसवा के कैलौं निधनवा हो ना
 बबुआ कैसे कूडि ऐले सोनमतिया हो ना
 बबुआ तोरि भौजी परनवाँ के अघरवा हो ना ॥ ६३० ॥
 रामा उहाँ कुँअर सुमिरे देवी दुखगा हो ना
 रामा उहाँ कुँअर चकवा उलटले हो ना
 रामा सनमुख परेले नजरिया हो ना
 रामा रोवे लगले कुँअरा बिजैया हो ना
 बाप प्रतना सासत सुबवा कैले हो ना ॥ ६३५ ॥
 रामा बोलि उठे बाप गोरख सिंघवा हो ना
 रामा रोवे लागे बाप ना भैयवा हो ना
 देवा बोलि उठे बाप गोरख सिंघवा हो ना
 बबुआ ओह जनमे ऐलौं लिखाइ हो ना
 बबुआ जवन भोग कैलौं बावन किलवा हो ना ॥ ६४० ॥
 बबुआ बोलि उठे राजा गोरख सिंघवा हो ना
 बबुआ फिरि जा देस ना सुलुक्वा हो ना
 बाप अब ले मैं रहलौं अकसर जिअरवा हो ना
 बाप अब भैलीं तीनि अब सुबवा हो ना
 बाप जवनि अलङ्ग अब तक्वौं हो ना ॥ ६४५ ॥
 बाप किलवा देखल कै घलबौं हो ना
 रामा चालि भैले कुँअरा बिजैया हो ना

रामा फुँकि दिहले बावन जेहलखनवा हो ना
 रामा फुँकि को आवे बावन पोखरवा हो ना
 रामा चलि ऐले भँवरा पोखरवा हो ना ॥ ६५० ॥
 रामा प्रक नौआ चललि बरिअतिया हो ना
 कुँअर सभ के पकड़ि मँगौले हो ना
 नौआ प्रह सभ के बनावण हजमतिया हो ना
 रामा उहवाँ खरिदले कपड़वा हो ना
 रामा उहवाँ बनौले जेवनरवा हो ना ॥ ६५५ ॥
 रामा सभ बँधुअन कैले असननवाँ हो ना
 रामा जेइ जैसन रहले सरदरवा हो ना
 रामा जेइ जैसन कैले पहिरनवाँ हो ना
 रामा बोलि उठे कुँअरा बिजैया हो ना
 पक्षे सभे मिलि जाईँ अपने गिरिहिया हो ना ॥ ६६० ॥
 पक्षे बाँचि जैहँ अकसर जिअरवा हो ना
 पक्षे सभे मिलि दिहीँ असिरबदवा हो ना
 पक्षे रन जीति घरवा ऐबेँ हो ना
 पक्षे बोलि उठे सभ ना बँधुअवा हो ना
 पक्षे कुअर रवाँ पाछे करब गोहरिया हो ना ॥ ६६५ ॥
 रामा बोलि उठे कुँअर बिजैया हो ना
 पक्षे सभे जाईँ अपना अपना देसवा हो ना
 रामा चलि गैले सभ ना बँधुअवा हो ना
 रामा बाँचि गैले बाप ना भैयवा हो ना
 रामा बोलि उठे कुँअर बिजैया हो ना ॥ ६७० ॥
 रामा मुनि लेबण हिच्छल बकड़वा हो ना
 घोड़ा ले जा बाप ना भैयवा हो ना
 रामा उड़ि हिच्छल लगले अकसवा हो ना
 रामा चलि गैले देस घुनघुनवा हो ना
 रामा नजरी परेलि सोनमतिया हो ना ॥ ६७५ ॥
 रामा जरि मरि होखेले खंगरवा हो ना
 हिच्छल कहवाँ के मढ़ी टंगले ऐलण हो ना
 रामा मोर परान कहवाँ कूड़ ऐलण हो ना
 हिच्छल जलदी से जा कुँअर पसवा हो ना

हिच्छल अबरी रन जीति ऐव० हो ना ॥ ६८० ॥
 हिच्छल सोनवाँ मढ़िभौं तोहर खुरिया हो ना
 रामा चलि ऐले हिच्छल बह्नेड़वा हो ना
 रामा जहाँ बाघ मारले असनवाँ हो ना
 रामा सभ हाल सोनवाँ कुँअर कहले हो ना
 रामा बोलि उठे देवी दुखगवा हो ना ॥ ६८५ ॥
 बबुआ बनल बाड़ि तोहरि सैतिया हो ना
 बबुआ चढ़ि चल० भँवरानन इनरवा हो ना
 रामा पोखरा के गरद मिलैले हो ना
 रामा इनरा पर डाले कुँअर डेरवा हो ना
 रामा उन्ने ऐली बावन|पनिहरिया हो ना ॥ ६९० ॥
 रामा उहँ करे मसखरिया हो ना
 रामा बोलि उठे कुँअरा पनिहरिया हो ना
 रामा कहवाँ के हवे मोसफिरवा हो ना
 रामा सुनि प्रैहँ राजा बावन सुबवा हो ना
 बबुआ सुसवन भरैहँ तोहरि खलिया हो ना ॥ ६९५ ॥
 रामा प्रतना बचन कुँअरा सुनले हो ना
 कुँअरा फोरि देले सभन के धरिलवा हो ना
 रामा छिनि लेले सभे अभरनवाँ हो ना
 रामा सभे लौड़ी चलली उघरवे हो ना
 रामा चलि गेली बावन कचहरिया हो ना ॥ १००० ॥
 रामा बोलि उठे सभ ना लौड़िया हो ना
 रामा सुनि लेब० बावन|गरभी सुबवा हो ना
 सुबवा कहवाँ के ऐले प्रक सुबवा हो ना
 रामा सभ बँधुअन कटले बेरियवा हो ना
 रामा लूँटि लेले बावन बजरिया हो ना ॥ १००५ ॥
 रामा फूँकि देले जिरऊल किलवा हो ना
 रामा पोखरा के गरद मिलैले रे ना
 राजा हमनी सभ के कैले दुरदसवा रे ना
 रामा तोरि सूबा लागल बँहियाँ घुनवाँ रे ना
 रामा प्रतना बचन सुबवा सुनले हो ना ॥ १०१० ॥
 रामा सूबा जरि मरि होले ना खँगरवा हो ना

रामा सुनि लेबे बेटा मानिक चँदवा रे ना
 बेटा साजि लेऊ अपनि पौजिया हो ना
 बबुआ भिड़ि लेऊ भँवरानन हथवा हो ना
 रामा सरवा के पकड़ि मँगैहो हो ना ॥ १०१५ ॥
 रामा ओकर देखब सुरतिया हो ना
 रामा सरवा से घसिया गट्टिवाँ हो ना
 रामा उहाँ सूबा साजेले पौदिया हो ना
 रामा धुरिया लागेला असमनवाँ हो ना
 रामा बजवा बाजे जुभरवा हो ना ॥ १०२० ॥
 रामा बोलि उठे देवी दुरगवा हो ना
 कुँअर इहे हवे मानिक पलटनियाँ हो ना
 रामा घोड़वा नचावे कुँअर मैदनवाँ हो ना
 रामासनमुख भैले जबबवा हो ना
 रामा घेरि लिहले सभ ना पौदिया हो ना ॥ १०२५ ॥
 रामा लागि गैले लोहवा जुभरवा हो ना
 रामा मारे लागल कुँअरा बिजैया हो ना
 रामा देवी दुरगा कैली कतर कहियाँ हो ना
 रामा काटि कूटि कैले मैदनवा हो ना
 रामा बाँचि गैले राजा मानिक चँदवा हो ना ॥ १०३० ॥
 रामा उन हूँ के नाक काटि घलले हो ना
 रामा कनवाँ काटि अब घलले हो ना
 रामा बाँहियाँ काटि घलले हो ना
 रामा बाँधि देले घोड़ा के पिक्ड़िया हो ना
 रामा चलि गैले राजा मानिक चँदवा हो ना ॥ १०३५ ॥
 रामा जहाँ लागे बावन कचहरिया हो ना
 रामा सनमुख परलि नजरिया हो ना
 रामा खिसियँ भरल मतवलवा हो ना
 रामा बोलि उठे बावन गरभी सुबवा हो ना
 रामा सारे जुभि जैत भाड़े मैदनवाँ हो ना ॥ १०४० ॥
 रामा कनवाँ कटाइ घरवा ऐल हो ना
 रामा कतिरी के कोखिया जनमल हो ना
 रामा फतना बचन बावन सुनले हो ना

रामा उहाँ सूबा साजे पलटनियाँ हो ना
 रामा चलि भैले बावन गरभी सुववा हो ना ॥ १०४५ ॥
 रामा सूबा चलि ऐले भाड़े मैदनवाँ हो ना
 रामा लागि गैले खोहवा जभरवा हो ना
 रामा कुँअर मारि काटि कैले मैदनवाँ हो ना
 रामा बाँचि गैले राजा बावन सुववा हो ना
 रामा कर जोरि करेला बिनतियाँ हो ना ॥ १०५० ॥
 बबुआ सुनि लेब हमारि बचनियाँ हो ना
 कुँअर हम हवीं तोहरे ना ससुरवा हो ना
 बबुआ छाड़ि देब हमार जिअरवा हो ना
 रामा फानि कुँअर मारे उनकर सिरवा हो ना
 रामा काटि कूटि कैले मैदनवाँ हो ना ॥ १०५५ ॥
 रामा चलि ऐले बावन सूबा गढ़वा हो ना
 कुँअरा मनवाँ में करेला घमंडवा हो ना
 रामा नाहिँ रहिते जाँघे मेरा जोरवा हो ना
 रामा नाहिँ बँहियाँ रहिते बौसैया हो ना
 रामा काइ करती देवी ना दुखवा हो ना ॥ १०६० ॥
 रामा देवी दुखवा भैली ना बिछोहवा हो ना
 रामा घोड़ा कुँअर गिरले इनरवा हो ना
 रामा ऊँचि ना अटारी तिलकी चढ़ली हो ना
 रामा तिलकी के परलि नजरिया हो ना
 तिलकी उहवाँ चलावे इनर बनवाँ हो ना ॥ १०६५ ॥
 रामा चलि ऐली तिलकी रनियाँ हो ना
 रामा चलि ऐली चल्हकी नौनियाँ हो ना
 रामा कुँअरा के बँहियाँ पकड़ली रे ना
 रामा लेइ गैली बुधुआ कोहुरा के चकवा रे ना
 रामा बोलि उठी तिलकी रनियाँ रे ना ॥ १०७० ॥
 बुधुआ अबकी के सँनुरा बहोरिहै रे ना
 बुद्ध आधा राज तोहरे के बटबूँ हो ना

रामा चल्हकी पढ़ल पण्डित बोलौली हो ना
 रामा भलि भाँति भैले गवनवाँ हो ना

रामा आधा राज दिहले अब कौहरे रे ना ॥ १०७५ ॥
 रामा आधा राज दिहले अब बन्हे हो ना
 रामा कुँअरा गैले दुअरा का सोभवा रे ना
 रामा छोट भैया रहले सुरज मलवा रे ना
 बबुआ भल कुँअर ऐले अब दुअरवा रे ना
 बबुआ इन हँ के मारु अगिनि बनवाँ हो ना ॥ १०८० ॥
 रामा छोट बाड़े अब अगिनि बनवाँ रे ना
 रामा जरे लागल कुँअरा बिजैया रे ना
 रामा तीन लोक सुमिरे आपन सतवा रे ना
 रामा जोरे सत होखु ना सहेया हो ना
 रामा ऊहो तो मारेली इनर बनवाँ रे ना ॥ १०८५ ॥
 रामा कुँअरा के लेले बचाइ रे ना
 तिलकी लेइ लेले हाथ में तेगवा रे ना
 तिलकी सभ कर मूँड़ि मारि घलली हो ना
 रामा गोदिया में रहले एक छोटका भैयवा रे ना
 रामा बबुआ लेइ चलवौं रे ना ॥ १०९० ॥
 सामी भैया के नतवा लगवौं रे ना
 सामी कोइला बोरेबौं बावन गढ़िया हो ना
 रामा डँड़िया फनाइ कुँअर चलले हो ना
 रामा बिचे रास्ते देले ना मोकमवाँ हो ना
 रामा हम सुतबौं कुँअर के गोदिया हो ना ॥ १०९५ ॥
 रामा कुँअरा के लागि गैले नँदिया रे ना
 सरवा लेले रहले कपन ना कुरिया रे ना
 रामा पेसि देले कुँअरा के नरटिया रे ना
 रामा ऊहो तो लुकैले डाँड़ी भितरा रे ना
 रामा लोहिया लागल पह फटले रे ना ॥ ११०० ॥
 चल्हकी सामी जी के दह ना जगाइ रे ना
 रामा जाइ चल्हकी जगौली रे ना
 चल्हकी गिरि परली अब मुरकैया रे ना
 रामा रोवें लगली तिलकी रनियाँ रे ना
 रामा केनियौं के अब नाहिँ भैलौं रे ना ॥ ११०५ ॥
 रामा नैहर के नतवा छोड़ली रे ना

रामा उहाँ चनन गैले मौराइ रे ना
 रामा परि गैलि सोना नजरिया रे ना
 सोनवाँ गिरि परली अब ना धरतिया रे ना
 रामा धौरि चलली अब सोनमतिया रे ना ॥ १११० ॥
 रामा धौरि गैली देवी ना चौरवा रे ना
 दुरुगा जो बलका कैले ना कसुरवा रे ना
 हथवा काटि नाहिँ बिगबौ रे ना
 दुरुगा अबरी रन बबुआ जितिहँ रे ना
 रामा सोनवें क्वैबौ मँडपवा रे ना ॥ १११५ ॥
 रामा चलि भैली अब सोनमतिया रे ना
 रामा चलि गैली कुँअरा के पसवा रे ना
 सोनवाँ उहवाँ सतवा सुमिरली रे ना
 रामा चीरि देले अपनि नखुनवाँ रे ना
 रामा कुँअरा जियाइ अब घलली रे ना ॥ ११२० ॥
 रामा कुँअरा लियाइ घर ऐली रे ना
 रामा बाजे लागल अन्नन्द बधैया रे ना
 रामा बोलि उठे रानी सोनमतिया रे ना
 हेमियाँ बबुआ के बाड़ि अब सैतिया रे ना
 रामा बोलि उठे कुँअरा बिजया रे ना ॥ ११२५ ॥
 हेमियाँ भौजी जाइ समुभैहू रे ना
 भौजो जिन्ह लैका दिहले उपदेसवा रे ना
 भौजो सभ के पकड़ि मँगैबौ रे ना
 भौजो सभ के पकड़ि मँगौली रे ना
 रामा बोलि उठे कुँअरा बिजैया रे ना ॥ ११३० ॥
 भौजो सभ लड़िके करणू पहिरौआ रे ना
 रामा सभ के खियौली मिठैया रे ना
 रामा हंसत खेलत लड़िके गैले रे ना
 रामा इहाँ कुँअर लेले ग्रिही बसवा रे ना
 रामा इहाँ लेले राम जी के नैथाँ रे ना ॥ ११३५ ॥
 कुँअरा भारी कैले देवी के पुजनवाँ रे ना
 रामा दुरुगा बड़ खुस हो गैली रे ना
 कुँअरा जुगे जुग जिये ना बरिसवा रे न

इति ।

TRANSLATION.

INVOCATION.

I invoke the god of this place and earth,* and the village god: then I invoke the feet of my mother, and of my spiritual preceptor. Next I invoke the Brahm of the village, (5) and the sun god Suruj Mal, whose lamp is burning every day. I invoke Mother Ganges, whose water flows in a clear stream. I invoke the five Páṇḍavas, (10) and the heroic Hanumán.† Again I invoke the goddess Durgá: O goddess, be thou a help to my throat as I sing this song. O goddess, if any letters are forgotten, bring them together number by number. (15) Then will I invoke the god Goraiyá‡ of Delhí and the Musalmán saint Subhán Gír.§

With what shall I honour, the god of this place and earth, the village god, the feet of my mother, (20) and of my spiritual preceptor, the Brahm of the village, Suruj Mal, Mother Ganges, the five Páṇḍavas, (25) Hanumán, Durgá, Goraiyá of Delhi, and Subhán Gír.

With oblations will I honour the god of this place and earth, (30) and with grain the village god. With my ten nails (*i. e.*, with reverently joined hands) will I honour my mother's feet, and with yellow cloth my spiritual preceptor's. With incense will I honour the Brahm of the village, and with a stream of milk Suruj Mal, (35) with cakes|| will I honour Mother Ganges, with a golden brahmanical thread the five Páṇḍavas, and with sweetmeats of clarified butter the heroic Hanumán. With a castrated goat will I honour the goddess Durgá, with a sheet Goraiyá of Delhi, (40) with a fowl Subhán Gír.

Then will I call upon the name of Rám. Now will I sing the ballad of the prince, O gentlemen, hear attentively.

THE BALLAD.

Up rose¶ Queen Mainá, (45) saying 'hear me, O Chalhki my maid

* ठेयाँ भूद्याँ is a common compound, meaning 'place.'

† हलुमनवाँ in the text is long form of हलुमान, which is a provincialism for हनुमान.

‡ Goraiyá of Delhi is the God worshipped by Dusádh and other low-caste tribes, South of the Ganges. Hogs are sacrificed to him.

§ I have been unable to identify this saint.

|| पिठवेँ, instr. of पिठवा which is long form of पिठा.

¶ This is the literal translation of बोलि उठे and is so carried out throughout the translation of the poem. The compound, however, means idiomatically 'to speak up.' It does not mean that the person speaking actually got up to speak.

servant.* Up rose Queen Mainá saying, 'Husband, hear my words.† Our daughter has become fit for marriage. Go forth into the country, and have search‡ made for a spouse for her.' (50) King Báwan Súbá§ went away, and sat in his audience-chamber, and the proud Báwan Súbá thus spake, 'Hear, O well-read Paṇḍit, my daughter is ready for marriage. (55) Take with you a barber's|| lad, go forth into the country, and search for a bridegroom. O Paṇḍit, take money with you, and go forth and search. Search for a house worthy of my house, (60) and search for a boy worthy of my child.¶ Search for a co-father-in-law worthy of a co-father-in-law.' On hearing** these words the Paṇḍit took money, and a barber lad (65), and went forth to the south country, but he found not a boy worthy of Tilkí.†† He searched unsuccessfully in the east country, and in the north. He ran to many cities and returned, (70) but found not a bridegroom worthy of Tilkí. Then he went to Báwan's audience hall, and there the barber lad bowed low‡‡ and made obeisance. The Paṇḍit blessed him, and up rose the proud Báwan Súbá and said (75) 'Tell me the news about the boy.' 'O king, I have wandered to and from many cities, but, lo, your daughter has been born an enemy to you. Nowhere have I found a boy worthy of her? (80) On hearing this, up rose the proud Báwan Súbá and said; 'Go to the west country, to the city of Ghunghun, there is there a great king and a boy worthy of Tilkí.' (85) On hearing this the Paṇḍit went to the city of Ghunghun, into the king's audience-hall. Up rose the Bráhmaṇ Paṇḍit and said, 'hear my humble petition.§§ (90) Your majesty has two sons, I would see the goods which your Majesty has

* नौनियाँ *lit.* a barber's wife, long form of नउनी, which is fem. of नाक, 'a barber.' Women of this caste are much used as domestic servants, and are even indispensable at ceremonies, such as marriages, &c.

† बचनियाँ is a feminine long form of बचन, 'a word.' This form gives a diminutive sense, something like, 'my dear little word'.

‡ खोजैत is preterite conjunctive, in the rare sense of an Imperative. It is from ✓ खोजाव, the causal form of ✓ खोज.

§ This is evidently the name of the king, but there appears to be some confusion with the fifty-two Súbás mentioned in the well-known Alhá and Rúdal.

|| In arranging a marriage a barber is the recognized negotiator.

¶ लड़िका is here used, in common gender, to signify 'child'. It refers to the king's daughter.

** सुनलवे is locative of सुनलवा, which is long form of सुनल, which is the verbal noun of ✓ सुन, 'hear'.

†† The name of the Princess.

‡‡ नद indecl. participle of ✓ नव to bow.

§§ बचनियाँ as before noted is diminutive.

for sale.* On hearing this, up rose king Gorakh Singh and said, 'Hear, my son, Randhír. (95) Tell the damsel Hemiyá to bring the prince.' Up rose Randhír the Chhatrí, 'hear O damsel Hemiyá, (100) bring now the prince.' The damsel Hemiyá brought him, and the well-read Paṇḍit inspected him, and was satisfied,† 'O king, how much *Tilak*‡ will you take for the prince.' (105) Up rose king Gorakh Singh and said, 'Hear, O well-read Paṇḍit, nine hundred thousand will I take as a *Tilak*, six hundred thousand as a dowry,§ four hundred thousand at the ceremony of *Duár pūja*,|| (110) three hundred thousand when the prince puts on his sacred thread, and two hundred thousand at the ceremony of *kanhwári*.¶ On these conditions, O Paṇḍit, will I give the prince in marriage'. On hearing this, the Paṇḍit returned to the castle in the mountains, (115) into the audience chamber of his king. Up rose the well-read Paṇḍit and said 'O king, hear my petition. There is a co-father-in-law worthy of you as co-father-in-law. There is a boy worthy of your child. (120) There is a house worthy of your house, but he asks for many rupees. He asks for a *Tilak* of nine hundred thousand, for a dowry of six, for four at the ceremony of *duár pūja*, (125) for three when the prince puts on the sacred thread, and for two at the ceremony of *kanhwári*. On hearing these words, O king, I agreed to the terms, and eight days hence I fixed as the day for the wedding.' (130) Up rose the proud king Báwan Sábá and said. 'Hear, O my son Mánik Chand. Open quickly the treasury and send an invitation** to some of the brotherhood. Load carts with provisions. (135) Tighten the pad on Bhāwarānan the elephant,†† mount him and go to the land of Ghunghun. There offer‡‡ the *Tilak* for the prince.' Hearing these words Prince Mánik Chand departed, (140) and went till he reached the land of Ghunghun. He arrived

* *सौदा* is goods for sale. Here it refers to the king's marriageable son. In certain castes, in which it is difficult to find a fit husband for a girl, a high price is paid to the parents of a suitable boy, to induce them to consent to the marriage. This price is made up of various items, viz., the *Tilak* &c., mentioned further on.

† *सनमनवाँ* is long form of *सनमान* 'satisfaction.'

‡ The *Tilak* is the price paid to bridegroom, on the settlement of the marriage.

§ The present given to the bridegroom after the marriage, on leaving the bride's house.

|| The ceremony of welcoming the bridegroom at the bride's house.

¶ The ceremony of presenting a loin-cloth (*kanhwār*) to the boy-bridegroom. The name is derived from *kandhā*, a shoulder, because at the time of gift, it is laid on the shoulder of the recipient.

** *नेवत* means, in Bhojpúri 'invite.' The Maithil form is *नेबौत*.

†† *बयवा* is long form of *बय्या* a male elephant.

‡‡ *lit.* 'lay upon the prince's (head),' the technical term for the ceremony.

at the king's doorway, and saith king Gorakh Singh, 'Hear, my son Randhír Chhattří, (145) the *Tilak* of the prince has come, haste and make the necessary preparations. Quickly give them *sharbat*, and inquire as to what will be a lucky time for the marriage.'

He called a well-read Paṇḍit, (150) 'O Paṇḍit, hear my words. Haste and look for a lucky time.' Up rose the well-read Paṇḍit and said, 'O king, now is an excellent lucky time; haste and offer the *tilak*.' (155) Up rose now Randhír Chhattří and said, 'Prince Mánik Chand, hear me, come now within the courtyard, and haste to offer the *tilak*.'

Kūar Bijai* sate himself down, (160) with some of his relations and Mánik Chand, and now arose the (sound of) marriage songs. They now commence to offer the *tilak*, and behold, it was offered. (165) They then all went into the outer hall, and in excellent manner were called to dinner.† The whole assembly ate and drank and became ready. Excellent was the manner in which they were ready. The eighth day was the one fixed for the wedding (at the bride's house), (170) and Mánik Chand returned to his palace.

Up rose king Gorakh Singh and said, 'Hear, my son Randhír Chhattří, send invitations abroad, and in excellent manner make ready the wedding procession.' (175) On hearing these words he invited many of his brotherhood, and in excellent manner made ready the marriage procession. In excellent manner did king Gorakh Singh the mighty prince, make ready the procession and set out.‡ (180) They arrived at the country of the fortress in the mountains, and Gorakh Singh sent news of his arrival. 'Ho watchman, hear; go to the King's audience chamber and tell him (185) that the procession of the monarch has come.' The news reached the king,§ and then said Báwan Súbá, 'Hear, O my son Mánik Chand; in excellent manner escort the procession, (190) to the fortress of Jirhul.' On hearing these words Mánik Chand escorted the procession and caused them all to enter the fortress,

* This is the name of the prince, who was the boy-bridegroom.

† बीजे is the summoning to dinner, equivalent to the English, 'Dinner is served, my Lady,' of the fashionable novel.

‡ This marriage procession is the one in which the boy-bridegroom is carried in state to the bride's house for the wedding ceremony. After the ceremony the party return with like pomp leaving the bride with her parents. When the bride is old enough for the consummation of the marriage, she is fetched in a similar manner to the bridegroom's house. This last ceremony is called the *gauná*, and will be referred to later on in the poem. See vv. 777 and ff.

§ किहाँ is a contraction of the weak genitive termination क and of the pronominal adverb इहाँ 'here'.

and there he imprisoned them.* (195) Then was the lucky time (for the marriage). They tied the prince's (*i. e.*, the boy bridegroom's) horse under a *Nim* tree, sent for some of the brotherhood (of the bride), and in excellent manner the marriage takes place. (200) But all the rest of the marriage procession they imprisoned. Then up rose king Bawan Súbá and said, 'Hear, O my son Mánik Chand, put fetters on their legs, load their loins with chains, (205) and hammer spikes† under their nails.' Lo, to this condition did Mánik Chand bring them.

In the meantime the prince-bridegroom had entered the marriage shrine‡ where there was an image of the goddess Durgá. Now at this time the horse (of the prince which had been tied up under the *Nim* tree) thought within himself, (210) 'O goddess Durgá, hear me. Art thou the guardian deity of the Prince's childhood? All the rest of his marriage procession has Bawan cast into jail.' Behold, the horse cuts his heel ropes with his teeth, (215) he cut§ all his heel ropes. Then he went to the marriage canopy, while the prince was inside in the shrine.

Now the horse winks to him, and says, 'Hear Prince Bijai. (220) All the rest of the procession hath Bawan Súbá enticed into the fortress of Jirhul. Only (yourself) one little grasshopper has escaped. You are a fool to stay here. Leap upon my back, and ride away.' (225) The Prince leaped upon his back, and the horse Hichchhal flew into the air,|| between the earth and sky. In the midst he described a circle. The horse traversed the ten countries, (230) and arrived at the city of Ghunghun. In this way did the marriage of the Prince take place.

* *I. e.*, he imprisoned the procession, but not the bridegroom. The cause of this seemingly inexplicable act of treachery is the feeling of *rèvenge* which the Rajpút felt towards the man who had given his son in marriage. The giving a son in marriage is looked upon as a great compliment, and as laying the father of the bride under a heavy obligation. To this feeling Gorakh Singh added by demanding an exorbitant price for his son, knowing well that Bawan Súbá must give it, as there was no other marriageable boy fit for the bride. By imprisoning the bridegroom's father Bawan Súbá in the first place gratified his feeling of revenge, and in the second place got a husband for his daughter for nothing.

† खपचरिया is long form of खपचारी 'a nail' or 'spike.'

‡ The कोहवर is the shrine in which the married couple kneel before the tutelary deities of their houses, on the conclusion of the marriage ceremony. The reader may be reminded that both bride and bridegroom were absolute children, incapable of understanding what was going on. The prince, in fact, was too young to remember in after years what had happened.

§ √ काटि वाल = the Hindí √ काट डाल. √ वाल is frequently used as the latter half of an intensive compound in Bhojpúri.

|| *Lit.* left the solid earth, धरम is a repetition of धरती without much meaning.

Now the prince's sister-in-law* Sonmatī was sitting there, and her eyes fell upon the horse. She became mad with rage,† (235) and up she rose and said 'Hear, thou colt Hichchhal, what has happened to the procession?' Hear Lady‡ Sonmatī, said Hichchhal, 'The whole procession is in jail.' (240) Up rose Sonmatī and said, 'O Hichchhal, what kind of corpse have you hung to yourself?'

(Here there is a pause during which the horse tells the story to Sonmatī.)

So Sonmatī was fain to take the prince and console herself with him,—the one little grasshopper of the family.

After hearing all these things, (245) the Prince became twelve years older,§ and one day he went into his father's garden, where the young boys|| were playing tip-cat.¶ Up rose Prince Bijai and said, (250) 'O boys, hear my little word. I also would play tip-cat with you.' Up rose a young boy and said, 'Hear, Prince Bijai, you are the king of the city.' (255) Up rose Prince Bijai and said, 'In boys' sport, what kingship is there? As a shopkeeper's lad plays, so also would I play tip-cat.' 'Hear, O Prince Bijai, (260) in our play there will be abuse and quarrelling.** If the Lady Sonmatī hear, she will (kill us, and) fill our skins with chaff.' Up rose Prince Bijai and said, 'Boys, trouble not yourself about this, (265) I will answer for that.' 'Then bring your cat, and we will play with you.' Away went Prince Bijai, (270) to the *Lāl Darwājā*†† 'Hear, O sister-in-law Sonmatī, I want a cat and stick.'‡‡ 'Hear, O Prince Bijai, what play is there in a cat for you? (275) Play you at gambling, or on the *charupar*.'§§ When the Prince heard these words, he went inside the *Lāl Darwājā* and stretches a sheet over himself from head to foot. He forswears food and water, (280) 'as long as, O sister-in-law, a cat is not ready for me.' On hearing these words, she says,

* She was wife of Randhir who had been imprisoned with his father and the rest of the procession in Jirhul.

† खिचिचन is instr. of खिसिया which is long form of खीस 'rage.'

‡ Lit. Sister-in-law.

§ I. e., since hearing this story twelve years elapsed, or else time passed, and the prince became twelve years of age. The first interpretation is borne out by verse 385, and the second by verse 504.

|| लैका = लड़िका. गदेसवा is long form of गदेल 'young.'

¶ गुलि टांड is a game closely resembling the English 'tip-cat,' except that the opponent attempts to catch the 'cat' while it is in the air.

** गैगवा is long form of गैग 'quarrelling.'

†† The name of a part of his palace which had red doors.

‡‡ सधवा is long form of साध, 'a yearning.'

§§ *Charupar* is the board or cloth divided into four portions on which the game called *pachis* is played.

‘Hear, O damsel Hemiyá, go to Kusahar (the blacksmith’s) shop, and quickly call him here.’ (285) Away went the damsel Hemiyá to the blacksmith’s shop. ‘Hear, O Kusahar the blacksmith, Queen Sonmatí calls you.’ On hearing these words (290) Kusahar went to the principal chamber in the female apartments, and his eyes fell (on Sonmatí) before him. ‘O Lady, what fault have I committed, for never yet have I been called by you. To-day why have you called me? (295) O Lady, quickly give your order.’ ‘Hear, O Kusahar the blacksmith, the Prince is the support of my life. For his sake have I been patient, for he is the one grasshopper remaining in the family. (300) He it is who refuses food and water. Quickly make him ready a cat.’ Away went Kusahar the blacksmith, to where Prince Bijai was. Reverently he makes salutation, (305) ‘What kind of cat does your Highness want?’ ‘O gods! I want a cat of eighty maunds, and a staff of eighty-four, and in eight days must you make it ready.’ On hearing these words, (310) Kusahar the blacksmith went home, and began to send for all his acquaintances and family. He invites all his friends and relations, and the casting of the cat began. They all set to work casting the cat and club, (315) but the cat could not be made ready by them. All the friends and relations ran away. Away ran Kusahar the blacksmith, for the cat was not made ready. Kusahar left his house and goes along. (320) On the way he meets Bikramájit.* ‘Hear, O Kusahar the blacksmith, into what difficulty have you fallen, that you are running away from here.’ ‘The chief man of the town is the Prince, (325) and he it is that asks for a cat to be made ready, a cat of eighty maunds, and a staff of eighty-four. He wants the cat made ready in eight days, and it is not so. If Prince Bijai hear of it, (330) on this account he will (kill me and) fill my skin with chaff. On this account I ran away.’ Up rose Bikramájit and said. ‘Come along to your shop, and haste and blow up the furnace.’ (335) Bikramájit preceded him home, and Kusahar returned. Bikramájit touched the cat and staff, and behold they were made ready. Away went Kusahar the blacksmith (340) to where Prince Bijai was. ‘Hear, O Prince Bijai, the cat is now ready.’ On hearing these words the prince went to Kusahar’s shop, (345) and inspected the cat and the staff. He returned to the *Lál Darwájá*, to the altar-platform of the goddess Durgá. ‘Hear, thou goddess Durgá. O mother, thou hast been the guardian deity of my childhood. (350) O mother, trusting in thee have I laid this task† upon myself. Mother, I am going to play tipcat. Mother, give thou strength to my arm.’ Prince Bijai went off

* Vikramáditya survives in popular memory as a great enchanter still living in retirement.

† Lit. covered my head with this net.

to where the young boys were playing, (355) and hid* his cat and staff. When they saw him they held consultation† and said, 'You first play against us.' On hearing these words the Prince leaped into the field (360) and began to play against the young boys. He caught all their cats on the hop, and then came his turn to play. All the boys went into the field. He called the goddess Durgá to his memory (365) 'O Durgá, be my help,' and now the prince strikes his cat with the club. All the boys who happened to be in front of it, stood senseless (with the wind caused by it). The cat fell to the ground eighty kos distant. (370) The boys began to consult together, and ran away. Up rose Prince Bijai and said, 'Hear, you base-born boys, I played against you. (375) Why do you not play against me?' On hearing these words, up rose one little boy and said, 'Hear, O Prince Bijai, He who has such strength in his arms, (380) his‡ father is at this very time in prison, and so is his brother. Had you been born in a shopkeeper's house, you would now be supporting yourself weighing§ goods. But you were born from a Chhattří's womb. (385) You are now twelve years old.|| Shame on your life. It was at your marriage that they were imprisoned.'¶ When the Prince heard these words, he threw away his staff across the river Yamuná, (390) went home, and draws a sheet over himself from head to foot.

Up rose the lady Sonmatí and said, 'Hear, O Damsel Hemiyá. His Highness went to play tip-cat; (395) half an hour more than a watch of the day has passed. He will get ill** if he does not get something to eat.' Hemiyá went to where the prince lay with his sheet drawn over him from head to foot. Up rose the Damsel Hemiyá and said (400) 'Your Highness, it is time to wash your teeth,†† to bathe in the Ganges, to worship the goddess, and to eat food.' Up rose prince Bijai and said, '(405) Hemiyá, then will I brush my teeth, when you tell me the name of my father and of my brother.' Up rose the Damsel Hemiyá and said 'Prince, this thing your Highness's sister-in-law knows.' (410) 'Away went the damsel Hemiyá to where was the Lady Sonmatí, and saw her

* अन्ह = अन्ध, 'hidden'.

† सनमतवा is long form of सनमत.

‡ सेकर for तेकर is an unusual form in Bhojpúrí. It is more common in Magahi. In Bhojpúrí it has only been noted south of the Ganges.

§ डड़िया is long form of डड़ि, 'the bar of a scale'.

|| Cf. note to verse 245.

¶ बंधेले is potential passive.

** खराइ is the disease resulting from not eating at the proper time.

†† दतुअन is a tooth-brush, राम दतुअन is the ceremony of brushing the teeth.

in front of her. Up rose the Lady Sonmatí and said, 'Hemiyá. How is his Highness?' (415) Up rose the Damsel Hemiyá and said, 'O Lady, how can I say how his Highness is? The prince is speaking evil words. He is asking the name of his father and of his brother.' (420) Sonmatí went taking with her a vessel of water, and a tooth-brush. She took with her cow's milk and a bundle* of Magahí betel, (425) and went to the *Lál Darwájá*, where prince Bijai was sleeping, and stood by his head. 'Arise, prince, brush thy teeth, and bathe in the Ganges. (430) Drink a vessel of cow's milk and chew† a bundle of Magahí betel. Give up the anger in your heart. (435) You are the support of my life; for you my whole day passes. For your sake have I been patient.' Up rose prince Bijai and said, 'Sister, I will eat food and drink water,‡ when you tell me my father's name. What happened to my brother?' (440) 'When you were yet in your mother's womb,§ your father died. The day that you were born, was the day on which my husband (your brother) took me to his house|| and on the same day your brother (my husband) died.' (445) When he heard this he said, 'If you were not my sister-in-law, I would strike even you on the head and kill you. Sister-in-law, my father went to my wedding, and now he is suffering in prison. (450) Sister-in-law, my brother went to my wedding, and now he is suffering in prison. My wife's father's name is Báwan Súbá, and it is he who has put them in prison.'

When Sonmatí heard these words (455) she began to weep bitterly, and went into the female apartments, where her friends and companions were. 'Hear my friends and companions, the prince went to play tip-cat. (460) Who has wakened up the wasp?¶ Friends, the prince remembers his father and his brother. He is going into his enemy's country. Tell me what I am to do to prevent it. How shall I cause the prince to forget?*** (465) Up rose her friends and companions and said, 'Friend, put anklets on your legs, and on every hair plait a pearl. Take unto yourself the sixteen charms of a woman; make and spread a bed, (470) and go and catch the prince's arm.' She took unto herself all the charms, and went into the *Lál Darwájá*, where prince Bijaiyá was sleeping. She caught the prince by the arm, (475) 'Prince, come with

* दोली is a bundle of 200 leaves of betel for chewing.

† The ✓ कचर *lit.* 'champ', from the noise (कच कच) made by the teeth. The same root is also used for cutting grass with a sickle for a like reason.

‡ *Lit.* I will eat from food to water.

§ अतनवाँ is long form of अतन, 'womb'.

|| The ceremony of *Gauná* referred to in verse 179.

¶ i. e. his fiery nature.

*** ✓ भोर = Hindi ✓ भूल.

me to the female apartments. Of what is written in our fate there is no eraser. For you and me it is written that we shall sleep pleasantly together.' Prince Bijai went as she told him, and Sonmatí (laid herself down beside him) and slept. (480) But, behold, between them the prince lays a sword. Up rose the lady Sonmatí and said, 'the red of dawn has begun, and morn is breaking. Prince, turn and look upon my face.' When the prince heard these words, (485) he got up and stood, 'Up to to-day you have been my sister-in-law,* but from to-day you are to me as my mother.'

Sonmatí went out followed by the prince, (490) who said, 'Sister-in-law, where is the colt Hichchhal?' Up rose the Lady Sonmatí and said, 'the horse was in its stable.' (495) Against the door of this stable she had placed a millstone. There the prince called to mind the goddess Durgá. 'O Durgá be a help to my arm.' He went and upset the millstone, and his eyes fell upon the horse. (500) The colt Hichchhal began to weep, and up he spake, full of anger, and mad. 'Prince, why have you shown me your face? Twelve years† have passed by, (505) and you have put me also into the stable.' Again he said, 'Prince thus hast thou done in thine own castle.' Up rose Prince Bijai and said, 'Hichchhal, I did not know your condition. (510) To-day have I heard it for the first time, and I came to search for you.' Then the prince took him out of the stable to his father's tank, and there he rubbed him down and made him ready. (515) He then went to his own doorway, tied up the horse under a *ním* tree, and gave him clarified butter and sweet cakes. He increased its allowance of grain, and then the horse became ready. (520) The prince went to the female apartments, where was his sister-in-law Sonmatí. 'Sister, give me a horse's saddle.' She gave him a saddle, and he brought it to the horse (525) and girthed it on. He leaped upon its back and rode upon it. Up rose his sister-in-law Sonmatí and said, 'My prince, you are going to the enemy's land, go thou first to the platform of the goddess's altar, (530) and kneel‡ before her.' He went to the platform, and prayed, saying, 'Goddess, I am going to the enemy's land, remain a help over me.' (535) Up rose the sister-in-law Sonmatí and said, 'My prince, keep the goddess Durgá in your heart. She further said, 'You are going into the enemy's land, how shall I know your welfare?' (540) Up rose prince Bijai and said 'Get a green sandal tree cut, and have it planted in your courtyard.

* According to native custom, it is allowable for a woman to joke with her husband's younger brother. This sometimes leads to intrigues, which, when between these, are looked upon as almost venial, especially when the woman is a widow.

† See note to verse 245.

‡ Regarding ✓ घास, see note to verse 215.

As long as that sandal tree remains fresh, so long know that the prince is living, (545) when the sandal tree withers know that the prince has been killed in battle.* Up rose sister-in-law Sonmatí and said as she wept, 'My prince, from to-day you have begun to forget me.'

(550) Away went Prince Bijai, and Hichchhal flew away into the sky. He went and went till he arrived at the fortress in the mountains. The prince halted at Báwan's tank. (555) Up rose the goddess Durgá and said, 'My Prince, thou art come into the enemy's land. Here must you show subtilty. I am going to Báwan's castle, and will show a dream to Chalhki.† (560) Away went the goddess to Báwan's castle, to where Chalhki, the barber's wife was sleeping. The goddess took the form of a cat, 'Hear, O Chalhki, the barber's wife, Tilkí's‡ father has had a tank dug, (565) and her brother has built the steps to it. Great skill§ has been shown in building it. O Chalhki, Tilkí has never seen it, O Chalhki, shame upon her life'. When Debí had shown this dream, (570) she returned to prince Bijai.

O my gentlemen, now hear what happened to Chalhki. She went to where was the princess Tilkí, and said, (575) 'Hear, O Princess, I was asleep in my room,|| and at night I saw a wondrous dream. O Princess, your father has dug a tank, and your brother the four flights of steps to it, (580) and you have never seen it. Come and bathe in it.' When Tilkí heard these words, she went to her mother, and her gaze fell upon her. (585) 'O daughter, have you abused or quarrelled with any one, that to-day you are come to me?' 'O mother, I have neither abused nor quarrelled with any one, but my father has dug a tank, a tank of great symmetry. (590) Mother, I would go and bathe in it. Mother, grant me permission to go. For this reason am I come.' Up rose Queen Mainá and said, 'O daughter, hear my words. (595) In the courtyard will I have a tank dug. In the courtyard will I have four flights of steps built. In the courtyard bathe thou, and go back to thy apartments. Daughter, to the tank (you mention) come merchants, and you will become enamoured of them. (600) You will get your father's name laughed at. If your father or brother hear of it, they will kill me, and fill my skin with chaff.' On hearing this Tilkí (understood that) the queen had not given her leave, (605) and went away to her

* ✓ जुम, 'be killed in battle'.

† The maidservant of queen Mainá.

‡ Bijai's wife, the daughter of Báwan Súbá.

§ करिगरिया is long form of करिगरौ.

|| चित सरिया is long form of चित सारी which is said to be the same as चित्र सारी, 'a little painted room,' but the meaning of the word is very doubtful.

own palace, where she lay down, and tightly fastened the doors. Morning and evening passed away, (610) and thither came Chalhki the barber's wife, and sees the state in which Tilkí is. She went to the queen, 'Hear, queen Mainá, Tilkí has passed a morning and an evening (shut up in her room), (615) now, give her leave to go.' The queen gave leave for two half-hours. Up rose queen Mainá and said, 'Chalhki, go and bathe and return by night.' Away went Chalhki the barber's wife (620) 'Hear, princess, open your tightly shut doors. I have got you leave for two half-hours.' The princess instantly opened the tightly shut doors, and collected five or ten of her friends and companions. (625) On her legs she placed anklets, and on her arms, armlets. On every hair she plaited a pearl, and adorned herself with the sixteen graces. A garment of the south she wore on her body, (630) and a velvet bodice. The very strings of her bodice were priceless. On her forehead she stuck a silver spot, and in her eyes she placed collyrium. (She was as beautiful as) the moon of the second day of the lunar fortnight, when it rises. (635) She looked at herself in a mirror, and struck her breast a heavy blow. 'O God, why did you give me so much beauty, when my husband is so pitiless. Shame upon my life!' (640) All her friends and companions were ready and she stepped out of the first door. On her left side a crow cawed, and she drew back the foot which she had put forward,* saying, 'Hear, O crow with lucky marks, (645) I will give you a dish of rice and milk,† if you will show me the path of my husband.' As she stepped out of the second door, the silver star upon her forehead fell to the ground. Up rose the princess Tilkí and said, (650) 'Hear, O my friends and companions, twelve years have passed (since my marriage) and never has my silver star sprung up (and fallen to the ground). Consider now all about this.' 'O Princess, what can we consider about this?' (655) She passed the third door, and the strings of her bodice burst. 'O friends, why burst the strings of my bodice? Consider now all about this.' 'O Princess, your husband is come to the tank, (660) and for this reason do the strings of your bodice burst.' She stepped through the fourth door, and lo the end of her sheet which was gathered and tied up in front slipped open. 'O friends, consider now all about this.' 'Princess, you are thinking of him to whom you are married, (665) hence has the end of your sheet slipped open.' Up

* अंगवाँ is long form of आग, 'front'.

† These lines are constantly appearing in various songs. A crow is supposed to be able to tell the whereabouts of any person, because it is a great traveller, and because its caw is said to be उँय, उँय, 'place, place,' and hence it knows every place.

rose Princess Tilkí, and said, 'Hear, O friends and companions. You are bantering me. A falcon has carried off my husband. (670) He has probably married somebody else. If he were here now, he would have come to take me off to his own house.* She stepped over the fifth doorway, and passed through the sixth (675) and the seventh. Behold, a flag is visible† at the tank. Up rose Chalhki the barber's wife and spoke to the Princess. (Now Chalhki was a great favourite with her.) And the friends and relations went on.

(680) In the meantime the crow flew to where the Prince was, and cawed over his head. Up rose Prince Bijai and said, 'Hear you base-born crow. Why, base-born one, did you caw? (685) Up rose the goddess Durgá and said, 'Prince, the love of your life has joined you. And on that account the crow cawed.' Up came the friends and relations and ascended the high bank of the tank. (690) Up rose the goddess Durgá and said, 'Hear, Prince Bijai, the love of your life has come. Now go and block up the *zanáni ghát*.'‡ Up rose the Prince, and sat down and blocked the *ghát*. (695) Then said the friends and companions, and Tilkí, 'O Chalhki ask him who he is; and say that these young ladies want to bathe.' Said Chalhki the barber's wife. (700) 'O Princess, ask him yourself.' Then up rose Tilkí and said, 'Hear, O merchant by the tank, where is your house and home? For what place have you started?§ (705) 'My house is in Ghunghun, and I am come to the fortress in the mountains.' Said the friends and companions, 'Sir, be good enough to leave the *zanáni ghát*, for the young ladies want to bathe.' (710) Up rose prince Bijai and said, 'Young ladies, one watch will I consume in washing my teeth, the second watch in bathing, the third in worshipping the goddess Durgá, the fourth in eating, (715) the fifth in making myself ready, and at the sixth watch will I leave the *ghát*.' Up rose the Princess Tilkí and said, 'if Báwan Súbá hears this, he will fill your skin with chaff.' (720) When the prince heard this he said, 'How is the proud Báwan Súbá? I would like to see the bravery of the father-in-law.'|| Then said Tilkí, 'Hear, O merchant by the tank, what is the mother, (725) of one who hath such beauty as you, like? What is your wife like, who could for the sake of gain send thee forth

* The ceremony of *gauná*, see note to verse 179.

† ✓ लोक ० लोक, 'be visible'.

‡ The *zanáni ghát* is the flight of steps at a tank reserved for *Pará-nishén* women. Loose or impudent fellows can easily and most effectually block it by simply sitting near it, as no respectable woman will then approach it.

§ A पाउत is a dress or cloak worn by a man, which, when he is going on a journey, he sends out on the way before him at an auspicious time.

|| सचुर is here used, like सार 'brother-in-law,' as an abusive term.

into the world? Shame upon their lives.' (730) Up rose Prince Bijai and said, 'What is *your* mother like, and what your husband like, that you whose body is lovely as a flower, (735) are allowed to wander alone in the forest. Shame upon their lives.' 'What is your Honour's father's name, and what your mother's? What is the name of your brother (740) and of his wife?' Up rose Prince Bijai and said, 'What is your Honour's father's name, and what your mother's?' Saith Tilkí, (745) 'My father's name is Báwan Súbá, my brother's Mánik Chand, and my mother's Mainá.' Saith Prince Bijai, 'My father's name is Gorakh Singh, (750) and my mother's Ghaghelwá. My brother's name is Randhír Chhatttri, and his wife's name is Sonmatí.' Up rose Princess Tilkí, and said, 'What is the name of your wife's father, (755) and what of her brother, and mother? and what is your wife's name?' Up rose Prince Bijai and said, 'What is the name of your husband's father, (760) and what of your husband's elder brother? What is the name of that elder brother's wife, and what is the name of your husband?' Saith Tilkí, 'My husband's father's name is Gorakh Singh, (765) and my husband's elder brother's name is Randhír Chhatttri. My husband's mother's name is Gaghelwa, and that of my husband's brother's wife is Sonmatí, but I never came to know my husband's name.' Saith Prince Bijai, (770) 'My wife's father's name is Báwan Súbá, and her mother's name is Mainá, but my wife's name I never came to know.' When Tilkí heard these words she turned back her face which had been facing him,* (775) and Chalhki rose and said, 'Hear, my brother-in-law,† you have been talking to your wife before you have taken her to your house.‡ O Prince, you must pay the customary forfeit.' The Prince gave her a gold *mohar*, (780) and then she continued, 'O Prince, in excellent manner will I prepare the marriage platform for you, and will send for a well-read *pandit*. In excellent manner will I send you home with your wife.' Up rose Prince Bijai and said, (785) 'I have taken the thirty-six gods upon my head (in a vow) that till I shall have cut my father's chains (I will not do this).' Then said the goddess Dúrgá to him, 'Leap upon

* A woman cannot talk to her husband in public.

† A ननदेइया is the husband of a husband's sister (ननद). A woman is allowed to banter with her ननदेइया. Chalhki, of course, was not really married to Tilkí's brother, but amongst women of the same village who are friends, it is customary to call each other sister or other blood-relations and when not of the same village, sister-in-law or other relationship by marriage. In verse 678 we have seen that Chalhki and the princess were great friends, and from this it evidently appears that they did not belong to the same village. Hence they called each other sister-in-law. And as Chalhki called Tilkí her husband's sister, she exercised the privilege of bantering Tilkí's husband.

‡ See note about *gauná* to verse 179.

thy horse and ride away. These friends and companions (790) will make you forget your vow. Prince, look not behind or before.' When the Prince heard this (he leaped upon his horse), and when Tilkí heard it, she seized the horse's bridle, saying, (795) 'My Lord, hear my little word. Twelve years have passed, and I have thought of the vermilion of my forehead as but a dream.* To-day it has come back to me. O husband stay here but one night. (800) In my body a fire is rising, O husband, to-day put that fire out.' Up rose Prince Bijai and said, 'Hear me, O slender wife. How can I put that fire out? (805) I have placed the goddess Durgá round my neck, and, if I do as you desire, all the gods will be displeased with me. I would be killed in the open battle-field.' When Tilkí heard these words, she began to weep bitterly. (810) 'Husband, from to-day thou hast deserted me.' Said the Prince, 'Wife, be patient in your heart. This very day will I conquer in the fight, and come to your house.' When she heard this she said (815) 'Husband, I will let go the horse's bridle if to-day you will show me some of your skill,' but the prince touched the horse's flanks with his heel, and Hichchhal flew into the air.

The friends and companions returned (820) to the female apartments, to where was queen Mainá, and her eye fell upon them. 'Ye gods,' said the queen 'Hear me, Princess Tilkí. (825) I gave you leave for two half hours, where have you passed the whole night, and why is your face sad?' 'O mother, the tank was very exquisite, and I went round and round it to look at it. (830) 'Twas there that I passed the whole night. The west wind blew hard, and that is why my face is sad.' When the mother had heard this, they all went away to their own apartments.

(835) In the meanwhile, the goddess Durgá said, 'Prince, hear my words. Now is your lucky time. Your first fight will be with Mánik Chand, and your second with Báwan Súbá'. (840) So he went to the fortress of Jirhul, where flows the river Jhirjhir. He made his horse to leap into it, and behold his sword fell into the river. Prince Bijai began to lament, (845), 'Alas, I listened to no advice, but came to the prison of my own accord. My sword has fallen into the Jhirjhir, how now will I be able to show my bravery?' Lo, up rose the colt Hichchhal and said (850) 'Prince, you were born from a Chhatrí's womb. If you are distressed at so little as this, when the time for fighting with weapons comes, how will you bear it? Seven rivers of blood will issue forth. (855) Prince, harden now your heart.' Then said the colt 'Prince, hold the bridle tightly, and I will dive into the river Jhirjhir, and bring out the sword in my teeth,' (860) and, behold, Hichchhal

* Vermilion is worn only by married women.

brought out the sword, and went along to the fortress of Jirhul. Above the fortress was planted a hedge of solid bamboos,* and below was a clump of (thorny) *báburs*,† (865) and encircled by these was the fortress of Jirhul. He cut down the *báburs*,‡ and with his sword the bamboos; and then he entered within the ramparts. The prince went round it in all directions (870), but nowhere could he find an entrance to the inner fort. At last on one side he found a doorway, but the doors were tightly shut. Hichehhal gave them a violent kick,§ and the tightly shut doors burst open. (875) There there were two watchmen, and saith the goddess Durgá, 'Hear, Prince Bijai, now is your time, make a beginning|| here.' (880) The prince killed both of these watchmen, (and cut off) their heads, and he gave his sword blood to taste. The Prince cut through the second door, and the third door was cut through and the fourth, (885) fifth and sixth. At the last were found all the shopkeepers, and Báwan Súbá's prime-minister was seated there, casting up the account of the food given to the prisoners. (890) Up rose the goddess Durgá and said, 'Kill all the shopkeepers, and the prime-minister.' So the prince hacked till he had made a clear space and then he cut through the seventh door, (895) so that the edge of the sword became blunt. The prisoners were all still in prison, and when they saw him they began to weep. 'Is this Prince Mánik Chand, (900) or King Báwan Súbá?' And they said, 'How will the King treat us?' But up rose Prince Bijai and said, 'It is not my father-in-law Báwan Súbá. (905) My name, O prisoners, is Prince Bijai. Be patient in your hearts, and I will bring back the vermillion to your (wives') foreheads.'¶ He began to cut the bonds of the prisoners. He cut and cut and made a clear space. (910) Then up he rose and said, 'Hear, O prisoners, plunder Báwan's market,' which they did, and then went to Báwan's tank. Then up rose Prince Bijai and said, (915) as he began to search for his father and his brother, 'What has become of my father Gorakh Singh, and what of my brother Randhír Chhatrí? Has Báwan Súbá had them hung?' Then up rose his father Gorakh Singh** (920) (saying) 'Is this a goblin or a demon?' Up rose Prince Bijai and said, 'It is neither a goblin nor a demon. I came here

* कटवाँस, a kind of thin, strong, male bamboo used for fences.

† बबुरनिया is long form of बबुरानी or बबुरवानी, a *bábur* clump.

‡ घाल, see verse 215.

§ टपवा is long form of टाप, 'foot.'

|| समझत = a beginning.

¶ See note to verse 798.

** Evidently Gorakh Singh and Randhír had been imprisoned separately from the rest of the marriage procession, and had not yet been released.

to the prison of mine own accord, my name is Prince Bijai.' (925) Then said his father Gorakh Singh 'Have you come of your own accord to the prison? You who are the last grasshopper of your family. You have extinguished your family by doing so. How did you escape from Sonmatí? (930) You are the support of her life.' Then the Prince called the goddess Durgá to mind, and upset the millstone (which was laid against the door of their dungeon), and stood face to face with them. Prince Bijai began to weep, (935) 'O father has the Súbá given you all these tortures?' Up rose his father Gorakh Singh and said, and he and Randhír began to weep,—up he rose and said, 'In a former life I got written in my fate, (940) the (troubles) which I suffered in Báwan's fortress.' He said, moreover, 'Go back, Prince, to your own country.' 'O father, up to now I have been but a single life, now we have become three princes, (945) and in whatever direction I can look, I will take* possession of the fortress,' so saying he set fire to Báwan's prison and departed. He came to Báwan's tank, (950)—to the tank called Bhāwará. Just then a procession of barbers was passing by, and the Prince had them stopped and brought to him, and told them to shave all the prisoners. He then bought them clothes, (955) and prepared food for them. They all bathed, and according to the rank of each he gave them suitable apparel. Up rose Prince Bijai and said, (960) 'All you go home to your houses together, my life (*i. e.* I) will remain here alone. Do you all unite in blessing me. I myself will conquer in the fight and come home today.' Up rose the prisoners and said, (965) 'We will make a crowd behind your honour,' but the Prince said, 'No, all go to your own country.' So they all went away, only his father and his brother remained behind. (970) So up rose Prince Bijai and said, 'Hear, my colt Hichchhal, take home my father and my brother.' Away flew Hichchhal towards the sky, and arrived at the country of Ghunghun. (975) Sonmatí's gaze falls upon him, and she burns herself to ashes with anger. 'O Hichchhal, what kind of corpse have you hung to yourself? Where have you left him who is my life. Hichchhal, haste and go to the prince, (980) and be victorious in the fight and come back at once. Then will I cover your hoofs with gold.' Away went the colt Hichchhal to where the tiger (*i. e.* Bijai) is crouching and told him all that Sonmatí had said. (985) Up rose the goddess Durgá and said, 'Prince, now is your time, come to the well of Bhāwaránan.' So he (destroyed) the tank and mixed it up with dust, and took up his station by the well. (990) Thither came some of Báwan's damsels to draw water, and he began to banter with them. 'Good sir, from what country are you a traveller? If king Báwan Súbá hear of this, (995) he will kill you and fill your skin

* ✓ घाल, see verse 215.

with chaff.' When the Prince heard these words, he smashed all their water-jars, and tore from them their ornaments, and the damsels went away from him with their clothes torn, (1000) and came to Báwan's audience-chamber. Said they, 'Hear, proud Báwan Súbá, some king has come, and cut all the fetters of your prisoners. (1005) He has plundered Báwan's market. He has fired the fortress of Jirhul. He has mixed up your tank with dust, and he has brought us to this evil plight. Has the woodworm attacked your arm, O Súbá?' (1010) When Báwan heard these words he burnt himself to ashes with anger. 'Hear me, son Mánik Chand: make ready your army. Fasten the pad on Bháwaránan the elephant, (1015) and seize the base-born one and bring him here. I will see what sort of man he is. I will make the base-born one cut grass.' So the Prince makes ready his army, the dust whereof reaches to heaven; (1020) and the trumpets sound the call to battle. Up rose the goddess Durgá and said, 'Prince, here is Mánik Chand's army.' So he made his horse to prance in the field, and stood up before (the army) in answer to the challenge. (1025) He stopped all the army, and the battle with weapons began. As the Prince attacked them, Durgá overshadowed (and protected him). He hacked and hewed till he had cleared the battlefield,* (1030), and only Prince Mánik Chand survived. His nose he cut off, and then his ears and arms, and then he tied him up with his horse's heel-ropes. (1035) Mánik Chand went off to Báwan's audience-chamber, and appeared before his eyes. Báwan became filled with rage and drunk with it. Up rose the proud Báwan Súbá and said, (1040) 'It would have been better if you had been killed in the open battle-field than that you should come home with your ears cut off. You were born from a Chhattri's womb.' When Báwan had heard all this, he made ready his own army, (1045) and started, and arrived at the open field, and then again began the battle with weapons. The Prince hacked and hewed till he had cleared the battle-field, and only King Báwan Súbá survived. (1050) With hands humbly clasped Báwan says, 'Sir, hear my little word. I am your father-in-law. Spare my life.' But the Prince leaped and cut off his head. (1055) So he hacked and hewed, till he had cleared the battle-field and went off to Báwan's castle.

Now the Prince begins to feel boastful. 'If there had not been strength in my thighs, if there had not been valour in my arms, then (1060) what could the goddess Durgá have done.' At this the goddess Durgá became displeased, and the horse and Prince falls into a well. Behold, Tilki had mounted a high upper room and, her gaze falling

* *Lit.* 'made a clear field'.

upon the Prince, (1065) she cast magic arrows* to him. Then she and Chalkhí the barber's wife came, and pulled out the prince by the arms. They took him to the wheel of Buddhú the potter.† (1070) Up rose Princess Tilkí and said, O Buddhú, if you will bring back the vermilion to my forehead, I will give you half my kingdom.

(Here the potter is supposed to bring the prince to life.) Then Chalkhí sent for a well-read pandit, and in excellent manner did the prince take her off‡ to his house. (1075) Half her kingdom he gave to the potter, and the other half did he now give to the Bráhmaṇ.

The prince went outside before the door of the palace, and there was a younger brother of Tilkí's known as Suruj Mall, who said, 'It is a good thing he has come out of the house. (1080) Ho there, attack him with fiery missiles.' So (the servants) fired fiery missiles at him, and Prince Bijai began to burn. Then (Tilkí) began to call to memory all the virtuous actions which she had performed in any of the three worlds. 'O my virtuous actions, unite together and be my assistance.' (1085) So she throws out magic arrows, and saved the prince. Then she took a sword in her hand, and cut off all (the enemies') heads.

She had one little brother, still at the breast, remaining. (1090) 'Him,' she said, 'I will take with me, and will thereby keep in existence the relationship of brother; for, O my husband, I will sow Báwan's castle with charcoal.§ The prince made her ascend her litter, and started, and they halted half way on the road. (1095) (Saith the little brother) 'I will sleep in the bosom of the prince.' The prince became sleepy, and the base-born little brother had with him fifty-six knives, which he thrust into the prince's throat, and then hid himself inside the litter.

(1100) The dawn came, and the morning broke, and saith the princess, 'O Chalkhí, wake my husband.' Chalkhí went to awake him, but when she saw him, she fell fainting, and the princess Tilkí began to weep. (1105) 'On neither side have I any one now, for I deserted my father's house.'

In the meantime the sandal tree in Sonmatí's court-yard withered, and her gaze fell upon it, and she fell upon the earth. (1110) Then she ran, she ran to the goddess Durgá's altar-platform. 'O Durgá, if the lad|| has committed a fault (spare him). I would never cut off my right hand.¶ O Durgá, if the Prince is victorious this time, (1115)

* Lit. Indra's arrow. A kind of magic weapon.

† The prince was evidently drowned. When a man is drowned, natives lay him on a horizontal potter's wheel, which they revolve rapidly to make him vomit.

‡ The ceremony of *gauná* see verse 179.

§ I. e. burn it to ashes.

|| बलका is strong form of बालक, 'a boy.'

¶ I. e. he is your devoted helper, and like a right hand to you.

I will thatch your temple with gold'. Then Sonmatí hastened away to the Prince, and there she called to mind her former virtuous actions. She split open her finger-nail,* (1120) brought† the prince into life, and took him home. Then songs of rejoicings began to be played. So up rose the Princess Sonmatí, 'O Hemiyá, now is the lucky time for the prince,' (1125) and up rose Prince Bijai and said, 'O Hemiyá, tell my sister-in-law to bring to me the boys who gave me good advice.' So his sister-in-law did so, (1130) and the Prince ordered them to be clothed in apparel of honour, and had them all feasted on sweetmeats, and laughing and sporting the boys went away.

Then the prince began to live as a householder, (1135) and called upon the name of Rám. He held a great function in honour of the goddess Durgá, who was thus made very happy, (and said) 'O prince, may you live for years from age to age.'

* Many persons are supposed to carry ambrosia in their finger, which is capable of bringing dead persons to life. Cf. song of Gopí Chand, last paragraph.

† √ घल्लौ see verse 215.

such all pronunciation is made to yield to the necessities of the tune. Take for example the first word in these songs, कैयिँ; as I have heard it sung, the second syllable, यि, is pronounced and held on for as long as five or six other syllables together, so that, to judge by the singing, even कैयीँ would be a very inadequate representation of the pronunciation of the word. Yet the word is certainly कैयिँ in ordinary prose, and कैयिँ (or rather कैयिँ, see next note) is required by the metre, such as it is.

Hence, except in the case of No. IV, I have not given the name of the metre at the head of each song, but the name of the air to which it is sung. No. IV is not sung to any special air, and hence I have given the name of the metre as *Thumari*. Most of the songs are sung to the air called *Kajari git*, an air which is popular at the commencement of the rainy season, when the sky is covered with clouds, and which is so called for that reason, the clouds being compared to काजर or lamp-black collyrium. If it is wished to classify the songs under any known metre, it will be found easiest to class all *Kajaris* as irregular *Thumaris*, but pandits deny

DIRECTION.

Substitute for pages 21 to 32 in Journal A. S. B., Vol. LII for 1883.

(see v. 2 of the present song where the word is written सजिँ for metre) from सेजिँ, 'a bed'. The only difference in custom between Bhojpuri and Maithili is that the former shortens the first syllables of कैयिँ and सेजिँ, as they are in the antepenult., and followed by a consonant, while, according to the most trustworthy authorities on Maithili, this shortening of the antepenultimate does not occur in the instrumental.

भैलेँ, for भैलेँ, both syllables being shortened for the sake of metre. भैलेँ is the 3rd plur. (or honorific) past of the √ ह्री, 'become'. The form of the termination is unusual. The usual form would be भैले (singular) भैलन or (in Sāran) भैलेन (plural). If we consider भैले as a further development of भैलेन, then an intermediate form भैलेँ must be supposed, just as there actually exists at the present day in Māgadhi a form भैलहिन, beside

I will thatch your temple with gold'. Then Sonmatí hastened away to the Prince, and there she called to mind her former virtuous actions. She split open her finger-nail,* (1120) brought† the prince into life, and took him home. Then songs of rejoicings began to be played. So up rose the Princess Sonmatí, 'O Hemiyá, now is the lucky time for the prince,' (1125) and up rose Prince Bijai and said, 'O Hemiyá, tell my sister-in-law to bring to me the boys who gave me good advice.' So his sister-in-law did so, (1130) and the Prince ordered them to be clothed in apparel of honour, and had them all feasted on sweetmeats, and laughing and sporting the boys went away.

Then the prince began to live as a householder, (1135) and called upon the name of Rám. He held a great function in honour of the goddess Durgá, who was thus made very happy, (and said) 'O prince, may you live for years from age to age.'

* Many persons are supposed to carry ambrosia in their finger, which is capable

such all pronunciation is made to yield to the necessities of the tune. Take for example the first word in these songs, केशिँ; as I have heard it sung, the second syllable, शि, is pronounced and held on for as long as five or six other syllables together, so that, to judge by the singing, even केशिँ would be a very inadequate representation of the pronunciation of the word. Yet the word is certainly केशिँ in ordinary prose, and केशिँ (or rather केशिँ, see next note) is required by the metre, such as it is.

Hence, except in the case of No. IV, I have not given the name of the metre at the head of each song, but the name of the air to which it is sung. No. IV is not sung to any special air, and hence I have given the name of the metre as *Thumari*. Most of the songs are sung to the air called *Kajari gīt*, an air which is popular at the commencement of the rainy season, when the sky is covered with clouds, and which is so called for that reason, the clouds being compared to काजर or lamp-black collyrium. If it is wished to classify the songs under any known metre, it will be found easiest to class all *Kajaris* as irregular *Thumaris*, but paṇḍits deny that they fall under any metrical system whatever.

V. 1. केशिँ is instr. sing. (shortened from केशिँ for the sake of metre) of the neuter interrogative pronoun, का, 'what.' One of the oblique forms of का is केशी, which regularly becomes in the instr. केशिँ, or for metre केशिँ. This instr. in ई is common throughout the Bihári dialects. In Mágadhí it is only used in the case of masc. nouns ending in a silent consonant,—thus हम बलें ले जाऊव, 'I shall take away by force', where बलें is the instr. of बल 'force.' As केशी does not end in a silent consonant, the form केशिँ could not occur in Mágadhí. In Maithilí, as in Bhojpúrí, the term ई can be added to any noun, and (also in this like Bhojpúrí) a final long vowel is shortened before it,—or when the final vowel is आ, the vowel is elided. Hence we get in Maithilí नेनई from नेनी, 'a girl': and घोड़े from घोड़ा, 'a horse.' Similarly in Bhojpúrí we get केशिँ from केशी, 'what (obl.)', and सेजिँ from सेजिआ, 'a bed'. The only difference in custom between Bhojpúrí and Maithilí is that the former shortens the first syllables of केशिँ and सेजिँ, as they are in the antepenult., and followed by a consonant, while, according to the most trustworthy authorities on Maithilí, this shortening of the antepenultimate does not occur in the instrumental.

भैलें, for भैलें, both syllables being shortened for the sake of metre. भैलें is the 3rd plur. (or honorific) past of the √ हो, 'become'. The form of the termination is unusual. The usual form would be भैले (singular) भैलन or (in Sāran) भैलेन (plural). If we consider भैले as a further development of भैलेन, then an intermediate form भैलें must be supposed, just as there actually exists at the present day in Mágadhí a form भैलदिन, beside

the further developed form भेलहौँ, 'they became', the short vowel in the final syllable being lengthened to compensate for the weakening of the nasal. Maithilī has a still older form of भेलन or भेलैन, *viz.*, भेलन्हि. In the text the second भेलैँ is plural only in an honorific sense.

कारि, The perpendicular mark over the first syllable, and elsewhere over syllables which would naturally be pronounced long, means that for the purposes of scansion the syllable is to be considered short.

बदरवा is the long form of बादर, 'a cloud' and बलसुआ of बलसू, 'a husband,' the first syllable of the former is shortened, as falling earlier than the antepenultimate. See Hoernle's *Gaudian Gram.* § 25 and § 356.

V. 2. सेजिष्ठ—see note on केशिष्ठ above.

V. 2. निडरल is the past part. of √ निडर 'bow', 'bend'.

चंगना, is the oblique form of चाँगन, 'a court yard'. Skr. चंगनः = Mágadhī Prākṛit चंगने = Bihārī चाँगन; Skr. चंगनस्य = Mágadhī Prākṛit चंगनाह = Bihārī oblique चंगना. Hence nominative, चाँगन, 'a courtyard', but *loc.* चंगना में, 'in a courtyard'. Occasionally, however, चंगना is incorrectly used in the sense of nominative.

रजवा is long form of राजा, 'a king'; and रोखिआ of रोरौ, 'a lump'.

बहरलौँ, 1st singular past, of √ बहार, 'sweep'. The singular termination in लौँ is rare in Bhojpūrī, though common in Mágadhī. Bhojpūrī usually adopts the plural termination ईँ; thus, बहरलौँ.—बहरलौँ is a contraction of the still older form बहरलऊँ, which still survives in Maithilī. बहरलऊँ, is probably a compound of the past part. बहारल, and an obsolete verb अऊँ, 'I am'. अऊँ no longer survives, but we have अहूँ, 'I am', in the Rámáyan of Tulsi Dás, and अहि, 'he is', and other forms in Maithilī.

चलावेँ, 3rd plur. (*i. e.* honorific) pres. conj., in sense of Indicative of √ चलाव. The usual form would be चलावन, see note on भेलैँ above.

V. 4. लोगवा is the long form of लोग, 'people'; भतिजवा of भतीज, 'a brother's son': ठटोलिआ of ठटोलौ, 'a jest, joke'. In the translation of this verse I would prefer to read 'my' instead of 'your'.

हमार is the oblique form of हमार, just as चंगना is of चाँगन.—हमार is the genitive of हम, 'I', and its oblique form is used as an optional general oblique base of the pronoun;—so also in all dialects of Bihārī.

V. 5. लोढ़े,—this is the oblique form of an old verbal noun लोढ़ि, 'a plucking'. The direct form (लोढ़ि) is common in the Rámáyan (whether in this particular verb or not, I have not noted), and still survives in Maithilī. I have, elsewhere, gone into the question of these oblique forms very fully, and it will be sufficient to point out here that the direct form has become in Hindi and Bihārī what is called the "Root" in intensive compounds, the final र in this case being dropped. Thus मार देना, in Hindi means, 'to beat violently', *literally* 'to give a beating'. This verbal noun मार, or मारि, 'beating', has the following oblique forms.

In the Rámáyan सारै or सारे.

In Maithili, सारै or सारव.

In Mágadhí and Bhojpúrí मार.

They are common in desiderative compounds, generally with a dative postposition, ला or के. Thus (Bhojpúrí), क सारै ला चाहेला, 'he wishes for beating', *i. e.*, he wishes to beat. So also we have in Maráthí वाटवें सला खाया ला पाहवो, 'I fancy he wants to eat me'. It will be seen that in Maráthí the oblique form खाया ends in खा. This is also the case in Hindí, where such phrases as मारा मारी, 'a beating on a beating', are common. Here the word मारा is undoubtedly the oblique form of मारी, as I have shown elsewhere. This oblique form in खा explains the desiderative and frequentative compound in Hindí, which has much puzzled grammarians. These compounds are usually stated to be formed with the past part., thus पढ़ा करना, 'to read frequently', and बोला चाहना, 'to wish to speak', where पढ़ा and बोला are called past participles. Really they are oblique forms of the verbal noun (or root), पढ़ा being the oblique form of पढ़ (पढ़ि, or पढ़ी), and बोला, the oblique form of बोल (बोली or बोली). Hence we get मरा चाहना (and not मुखा चाहना), 'to wish to die', because मरा, and not मुखा is the oblique form of मर (मरि or मरी), 'the act of dying'.

V. 6. का is the regular Bhojpúrí form for the neuter interrogative pronoun, 'what?'. का is used also in western Mágadhí, but in eastern Mágadhí and in Maithili we first meet the Bangálí की.

चलावेला is the regular Bhojpúrí 3 sg. pres., see Hoernle's Gd. Gram.

हमहँ is emphatic for हम, 'I also'.

बेटेवा is a contraction of बेटियवा, the redundant form of बेटिया, which is the long form of बेटी, 'a daughter', see Gd. Gram. § 356. ना in this verse, has not, I believe, any negative force. Hence, I would translate 'I too am', instead of 'Am not I too'; and omit the mark of interrogation.

V. 7. हउ हो, altered from हऊ हो for the sake of metre. हऊ is the regular feminine 2 plur. of the present tense of the verb subst. ✓ हव 'be'. हो added gives the force of the conjunctive mood. The termination ऊ is the peculiar mark of the 2 plur. feminine through all tenses of all verbs: compare रेखू, लेखू, and जेबू further on.

के is the direct sign of the genitive, and is unaffected by gender. Its oblique form is का, also unaffected by gender. These are the pure Bhojpúrí forms; those given by Hoernle (Gd. Gram., § 373) refer to the western Bhojpúrí spoken near Banáras.

नो, वैँ, वेँ, वूँ, or तुँ, are all forms of the 2nd pers. pronoun non-honorific.

करे, oblique verbal noun,—direct form कर (करि or करी). See लोढ़े above.

ऐलू 2. plur. fem. past. of ✓ आ, 'come'. See हउ हा above.

V. 8. छहि is the oblique adjectival form of ई, 'this'. छहि समैया therefore means rather 'at this time', than, 'this is the time'; समैया is either the oblique, or the long form of समै, 'time'.

लेह is more usually pronounced लिह. The ✓ ले 'take' takes in the pres. imperat. an optional base लिह (in Māgadhi, लीह), whence 2 imperat. form लिह.

जैवू, contracted for जइवू, 2 plur. fut. fem. of ✓ जा 'go'.

सरखोरिया, (more properly सरकोरिया), is the long form of सरकोरी, fem. of सरकोरा, 'a parent.'

V. 9. पनिआँ, long form of पानी, 'water'.

V. 10. कारि is the usual word for 'black', in Bihári. कजरवा is long form of काजर, 'collyrium'. इंगुरा is oblique of इंगुर, 'vermilion'.

V. 12. नैना (loc. 'in the eye'), is oblique form of नैन, 'eye': and लिखार ('on the forehead') of लिखार, 'brow'.

The translation makes the ना in the 6th verse a negative. This, however, is hardly necessary; the sentence being equally capable of being translated as a simple direct statement, instead of a negative question, expecting an affirmative reply.

No. II.

V. 1. भेजल, for भेजले, the regular 3rd sing. past of ✓ भेज, 'send'. See note on भैले above.

सँवलिया long form feminine of सँवल, 'light brown'.

आवा, for आवव, 2nd plur. imperat. of ✓ आ, 'come'.

V. 2. गोपड़वा, long form of गोपड़, 'the lands near a village',—a common Bihári word.

बजावेली would be better बजावैला, see note on चलावैला, above.

V. 3. बँधैबू, in this and other similar words, the ऊ (or उ, short for metre) at the end of the word, is the sign of the 2nd plur. feminine. बँधैबू, रखैबौ, &c. are causals, hence the diphthong in the last syllable but one.

V. 4. बगिया is long form of बाग, 'a garden'. बगिया is generally specialized to mean, as here, 'an orchard'.

V. 5, 6. किरैबू, &c. are almost certainly incorrect for खिरैबू, खिरबौ, &c. The causal of ✓ खा 'eat', is खियाव, and not कियाव, 'cause to eat'.

No. III.

V. 1. मोभर,—I doubt the correctness of the spelling of this word. It is more usually spelt भोजर.

सनेसा,—i. e. सनेस with final vowel lengthened for the sake of metre, is a very common Bihári corruption of संदेश.

V. 2. पिङ्गुचरवा is long form of पिङ्गुचार, 'the ground behind a house'. भिकम is more usually spelt भौखम.

देड, 2nd imperat plural of √ दे, 'give'. The termination ड for the 2nd plural is rare in Bhojpúrí; but is the usual one in Mágadhí. It also occurs in Maithilí in the termination ह्हि, which is simply ह, with the redundant plural termination ह्हि added thereto.

प्रकहिँ is emphatic of प्रक, 'one only'.

चिटौवा is contracted from चिटियवा, the redundant form of चिटिया, which is the long form of चिट्टी, 'a letter'.

V. 3. कैथि, see note on कैथिऊँ in the 1st song.

कोरा is a common adjective used with कागज, 'paper'. It means literally, 'fresh, clean', but the कागज, has the special sense of 'not written upon'. कगजवा is the long form of कागज.

मसनीया is an unusual form. A more usual form would be मसिहाना.

V. 4. आँचर has a common oblique form अचरा (cf. Song xii, 4). नैना as already pointed out is oblique, in the sense of the locative.

V. 5. आरे is oblique form of आर. 'an edge', just as लोढ़े is of लोढ़. An older form of आर is आरि or आड़ि, which still survives in Maithilí; cf. the Mth. लोढ़ि, noted above.

लिखिहो is the precative imperative.

बिचे is oblique of बीच, and डैयाँ of डाँड़, 'a place'. The regular oblique of डाँड़ would be डाँड़्या, but the first syllable is shortened, owing to its falling in the antepenult, and a euphonic च is inserted. Hence we get डँड़्याँ or डैयाँ. बिचे डैयाँ means 'in the middle place'.

बरहो, this is बारह, 'twelve', with emphatic ओ added. The आ of the first syllable is shortened as it falls in the antepenultimate.

V. 6. Cf. Vidyápati 79, 9. जैहो is a precative form.

हमरो, emphatic for हमर, 'my'.

V. 7. तेरि, is almost certainly incorrect for तोरि, the gen. fem. of तू, 'though'.

बिरह, is instrumental of बिरह.

V. 8. तोहरा, is the oblique genitive of तू, 'thou'. The direct genitive is तोहर, which, when agreeing with a noun in an oblique case (like बलमआ के), takes the obl. form तोहरा.

चिन्हैलोँ and जानैलोँ are the regular Bhojpúrí 1 sing. pres. ind.

V. 9. ठिक is altered from ठीक for the sake of metre.

दुपहरिया is long form of दुपहर, 'midday'. The word is feminine, and hence takes the long form दुपहरिया, instead of दुपहरवा.

ताहि is the general oblique form of से, 'that', used as an adjective agreeing with बिचे. बिचे is for बीच the locative of बीच, both syllables being shortened for metre.

V. 10. लिफाय, conj. participle of the ✓ लिफाव, 'extend', more usually written लफाव.

लिहले and बचलेन, are 3 plur. past. while लिखल is 3 sing. past. The ✓ बच or बाच, 'say', is a rare one. The more usual one is बाज, common in Maithili. In Maithili बाजब means 'to speak', exactly like the Hindi बोलना, and its causal बजाव means 'to call', exactly like the Hindi बुलाना.

No. IV.

In copying this song into the Devanāgarī character, I was met by its extreme corruptness. Several of the verses have more words than will scan, for instance सुगवा is superfluous in v. 3. Again words are evidently missing in others, for instance two instants are missing in v. 2. This song is known in Arrah, and by the help of competent pandits I have been able to make it fairly correct. In order, however, to show what changes have been made, I have enclosed in marks of parenthesis those words or portions of words which, like सुगवा in v. 3, and स्ले in v. 11, are superfluous in the original. Words added to fill up the metre of the original, like रे in v. 2, and सुगवा in v. 8, are marked with an asterisk. In verse 14 a whole phrase has had to be added, which I have enclosed in square brackets. In this verse the portion in square brackets was not in the original.

In vv. 8, 10, 12, 14, I have altered मोरे to मोरा: मोरे according to all authorities is certainly incorrect as an oblique form of मोर, 'my'. It has probably been written through confusion with the Hindi मेरे. मोरे is a form of Western Bhojpūrī, but, so far as I can ascertain, it is not used in Gorakhpūr, nor anywhere where pure Bhojpūrī is spoken.

V. 1. मोरे is here an optional direct form of मोर, 'my'. Just as the genitive of घोड़ा, 'a horse', is घोड़क, or घोड़ा के with oblique घोड़ा का, so the genitive of मैं, 'I', is मोर, or मोरे with oblique मोरा.

V. 2. भदेसवा, long form of भदेस. भदेस has two meanings, so far as I am aware, 1, the country of Magadh (Gayá), and 2, Uncouth. The two meanings are closely connected according to popular opinion, but which meaning is the original, and which the derivative I do not know.

V. 3. बेर is feminine. Hence its long form is बेरिया.

V. 4. ए is contracted from एहि, the general oblique form of ई this.

V. 7. कर is probably incorrect for करी, 'I do'. पटकवै is 1. sing. pret. conditional.

V. 9. मोहि is general oblique form of तू. It is really a genitive. Cf. song V. 9.

जैवक is 2 plur. fut. The first person is जाव, the 2nd plur. जइव or, contracted, जैव.

V. 11. उरेला is the regular 3 pres. ind. of ✓ उर (= Hindi उड़), 'fly'.

बैठेले will not scan. बैठ would be the 3 sing. pres. conj. used in the sense of the indicative, as frequently happens.

V. 13. पुके is the oblique verbal noun governed by लगलेन: see note on लोढ़े above

V. 14. कुमलविद्या is long form of कुमलना.

V. 15. रोहलि is the regular 3 sing fem. pres. ind. of रो, 'weep'.

No. V.

The metre of this song is one instant short throughout the 2nd line, the measure of which should be 4 + 4 + 4. In Sháhábád this is corrected by lengthening the final syllable of each line.

V. 1. देखो.—The word is दे in the original, but देखो is the version current in Sháhábád, and is required by the metre. It is 2 plur. imperat. of दे, 'give'.

V. 2. माथे, loc. sg. of माथ, 'a head'.

लगविले is the 3rd plur. pret. of लगव, 'to join'. The past participle is लगावल or लगाविल. It must be noted that usually in Bhojpúri the past part. ends in अल, the term. इल being rare, and confined principally to the Western districts of the dialect. In Maithili and Mágadhi, the termination इल is never used; hence the past participle in these dialects would be always लगावल (लगावोल). So also in these dialects the past participle of देख, 'see', is देखल, and never देखिल. It is not till we get to the extreme east where Bangálí is spoken that we find the termination इल again. So sharply is this distinction preserved, that a Tirhut man, who speaks Maithili, would at once pronounce any person who said देखिलऊँ (instead of देखलऊँ), meaning 'I saw', to be a Bangálí from this fact alone. We may summarise the above as follows:

Bhojpúri	has	{ generally अल.
		{ sometimes इल.
Maithili	{	have always अल.
Mágadhi		
Bangálí	has always	इल.

बरवा is long form of बार (Hindí बाल), 'hair'.

V. 4. लागैला is the regular Bhojpúri 1 pres. ind.

लऊरा is the adj. लऊ (= लघु) with the pleonastic suffix रा.

सगरै is loc. sing. of सगर, 'a tank'. The first syllable is shortened as it now falls in the antepenult.: so also in the long form सगरवा.

डरा, see note to song VI, 2.

V. 5. बाभौला is the regular Bh. 3 pres. ind.

V. 7. तेा is contracted for तोहि, the oblique form of तू, 'thou'.

V. 8. चम is evidently superfluous, and spoils the metre.

मुनरवा is a long form of मुन्दर. The regular long form would be मन्दरवा, but, as the first syllable is farther back in the word than the penultimate, it is lightened by changing the class nasal न to *anundāsik*. We thus get मुँदरवा. But, as I have mentioned in my note on काँधा, just as ध can be written न्ह, so can द be written न, hence we get finally मनरवा. This word is an illustration of a general rule of spelling in Bihári, that when *anundāsik* is followed by the third or fourth consonant of any class, the two together may be represented by the nasal of the class or nasal of the class aspirated respectively. Thus, we have—

(1) खाँग or खाङ, 'a limb', खाँज or खाज (rare) 'a tear', खाँड़ or खाण 'testicle', नीँद, or नीन, 'sleep', नीँव or नीम, 'a *ním* tree'.

(2) सीँध or सीडह, 'a lion', माँझ or माडह, (rare) 'middle', काँद or काणह, 'a pumpkin', काँध or कान्ह, 'Krishṇ', खाँभ or खान्ह 'a pillar'.

मुन्दर is feminine, and the proper form would be मुनरिया. मुनरिया is the form in the version of the song current in Sháhábád.

जोगे.—I am unable to account for the final ण in this word. It is possibly incorrect. In the Sháhábád version the word is जोग: जोग may be the old Mágadhí Prákrit nominative, if it is really correct.

V. 9. तोहि is here in its true meaning of a genitive singular.

V. 10. दो फल नरिखर.—The Sháhábád version is दुइ फल निबुखा, 'two lemons'. It is probably the correct one, as दुइ, and not दो, is the Bhojpúri for 'two'.

The last line will not scan. I can make nothing of it. The Sháhábád version is दूँ दुबु हसरा के दाना, which is only a repetition of the latter half of v. 7.

No. VI.

V. 2. डार is the Hindí डाल. Another form of the same root is डराव met with in v. 4 of the last song.

गले is locative.

No. VII.

This song is sung to the melody called जनसारी, a name derived from जाँत, 'a handmill', and सार, 'a house', i. e., 'the song of the mill'. It is a very melancholy air.

V. 1. निबुखा, long form of नीँव or नीम (*fem.*), (see note above on मुनरवा, in V. 8.) 'a *ním* tree', and not 'a lemon tree' as has been translated. निबुखा (see V. 10) is the word for a lemon. जुरि for जूरि, for sake of metre. जूरि is fem. of जूर 'cool', a common Bihári word, (cf. जड़ि रदिनि, 'the cool night', Vid. 50, 3.) The Hindí word is जूड़ा.

V. 2. तरे, loc. of तर, 'base'.

अटक, the old form of अटक, the direct verbal noun (root) of the verb, used in the sense of the conjunctive participle. See note on सोढ़े in No. I.

V. 3. गिराइ, also the direct form of the verb. noun. This termination इ still survives in Bhojpúri in the case of causal and other verbs whose roots end in आ, or आव.

V. 4. झरराइ, direct verb. noun of √ झररा, (Hindí झराना, 'to produce a continued loud sound'). In Maithilí the form is झड़ा, as in Manbodh's Haribans, 2, 52, कटला तर जक खसु झड़ाछ, 'she fell crashing like a cut tree'.

V. 5. सलवली, 1 sing. past. of √ सलाव, 'mortice'. साल means 'a mortice', and सलाव, 'to join by morticing'.

V. 6. सुतिलेन, 3 plur. past. of √ सूत 'sleep'. The root vowel is shortened as its falls in the antepenult, and is followed by a consonant. The long vowel appears in the 2 plur. imperat. सूत in the next verse.

पाटि is translated as 'clothes'. I have not met the word in that meaning. The version of the song current in Sháhábád gives पीठ, 'back': which hardly gives a better meaning. पाटि means literally, 'any flat surface',—one of the resultant meanings is 'the side-boards of a bed': another meaning of पाटि is 'a bandage', or 'fillet'.

V. 9. The Sháhábád version gives उटवली in place of the second जगवली.

V. 10. घेलि, 3 sing. past. fem. of √ घर, 'seize', 'place'. The masc. would be घेल.

V. 11. काड़ 2 plur. imperat. fem. of √ काड़, 'release', = the Hindí √ छोड़. काड़ is the usual Bihári form of the root, छोड़ being comparatively rare.

V. 14. The Sháhábád version has रे बुझौली instead of सुसुझौली.

No. VIII.

The metre in the first two verses is very doubtful. I have conjecturally enclosed in marks of parenthesis, words which should be omitted to make the verses scan.

V. 1. रेड़वा, or as it is more usually written ओछड़वा, has the same meaning as गोछड़वा. See note on this latter word above (Song II, 2).

बड़ि, fem. of बड़, 'great'. बड़ has an oblique form बड़ा with which it is often ignorantly confounded.

V. 2. गेलि 3 sing. fem. past.

V. 3. निचार is the invitation sent by the husband's family to the bride's family, to send the bride to her husband.

जोरिदरवा (long form of जोरिदार) is in the vocative case, and means 'O companion'; the man who brings the invitation being the person supposed to speak.

V. 4. जाला, 3 sing. pres. ind. of √ जा, 'go'.

No. IX.

V. 1. के इ means 'who is this'. इ is merely a strengthened form of ई, 'this'.

पराइ, does not equal फ़िराइ. It is the verbal noun (conj. participle) of ✓ परा, 'run away', (cf. Bangálí पलाइवे). The ✓ परा is common in Bihári: thus, in the Maithilí Haribans of Manbodh (10, 38), रन तजि नरपति चलल पराइ, 'deserting the field of battle the king ran away'.

V. 2. अपना is oblique of अपन, 'own'. The latter half of this verse, and of v. 4 has four instants too many.

V. 4. बिघवा is an optional form of बघवा, the long form of बाघ, 'a tiger'. I have never met the word in the sense of 'hyæna'.

No. X.

से and के in the 2nd and 4th verses appears to be superfluous.

No XI.

The metre of this incantation is most irregular. It affords no assistance towards judging the correctness or otherwise of the spelling.

As usual in these doggrel incantations, in which the charmer assumes an air of superior education, it is full of Hindí forms. Examples are है 'they are', in the 1st verse, and the typical long के of the 2nd verse. In the Bihár dialects के the sign of the direct (and not the oblique genitive) is always short.

V. 1. घर, one would have expected घरे, the locative here.

V. 5. This is Hindí. पार is almost certainly incorrect for पार or पाँव, and the whole means 'I reverence the feet of the good (or possibly seven) teacher (or teachers)'.

V. 7. निहैलौ for निहैलि is a regular Bihári 3 sing. fem. past of ✓ निहा (or ✓ न्हा), 'bathe'.

गरलै is instr. sing. of गरल = गरड़.

V. 8. बहिरा is the Hindí past tense of पहिरना, 'to put on'.

निकरत = Hindí निकलता. पसारै, for पसारि, is conj. participle of ✓ पसार, 'stretch out', the causal of ✓ पसर, 'be scattered'.

Judging from the language of the above song, the charmer was probably a Muhammadan.

No. XII.

V. 1. बैसलेन, 3 plur. past of ✓ बैस, 'set'. बैस is the regular Bihári root. ✓ बैठ is borrowed from Hindí, when used at all, as in the last song. डाढ़ि is locative of डाढ़ि, 'a bough'.

V. 3. The metre of these two lines is beyond correction. जनिताँ is 1 sing. pret. conditional of ✓ जान, 'know'. रेहै is 3 plur. future of ✓ आ,

contracted from *अद्दे*. *अचरा*, is oblique of *आचर*, 'a cloth'.—(*Cf.* Song II 4). *डगरिआ* is long form of *डगर*, which is feminine.

I would now draw attention to the ample evidence these songs afford of the existence of an oblique form in Bihári nouns, different from the direct form.

At present too little is known to form any complete set of general rules, but I may recapitulate what I have stated more fully in other places.

1. The verbal noun, usually called the root, has in Bhojpúri and Mágadhi an oblique form in *प्र* (or Maithilí *ऐ* or *अ*). Thus *देख* (*देखि*), 'the act of seeing', oblique form *देखे* (= Hindí *देखा* in desiderative compounds); *आर* (*आरि*), 'an edge', obl. *आरे*.

2. A certain number of nouns, pronouns and adjectives ending in *र*, *ड़*, *ल*, and *न*, have an oblique form in *आ*. Examples are,

दोसर, 'second',	obl. दोसरा.
बड़, 'great',	„ बड़ा.
देखल, 'the act of seeing',	„ देखला.
अपन, 'own',	„ अपना.

This includes all the pronominal genitives, such as *हसर*, *obl. हसरा*: &c. A complete catalogue of the nouns of this class is not now available, but it is a very large one, and every week's study gives me new examples. Probably it will be found that every *tadbhava* noun ending as above described can have this oblique form, but it would require a more intimate knowledge of Bihári than is at present possessed by any European to entitle any one to speak authoritatively on this point.

Another set of grammatical forms of which there are many examples in the foregoing songs, is the instrumental in *ऐ*, and the locative in *ए*: attention has frequently been drawn to them in my notes.

It is not to be expected that these songs, sung as they are by the most ignorant classes should satisfy strictly all metrical laws; but the metre is generally clearly discernible, and when obscured the reason may often be found in the tendency to repetition, and to the use of long and redundant forms.

These songs were sent to the Asiatic Society written in the Roman character, and it has fallen to my lot to transliterate them back again into Deva Nágari. I have altered as little as possible; the only changes which I have ventured to make I have noted, except where the original transcript was undoubtedly and clearly wrong. I have been assisted in my task by several pandits whose native language is Bhojpúri, and who were also acquainted with the songs themselves.

Most of the songs are current in this district (Sháhábád), with more or less variations from the text herewith printed. As an example of the variations, I here give the second song, as dictated to me in Ará (Arrah).

चिठिया लिखि लिखि भेजलि सँवरिया ।	
आँछ हो नंद लाल नेवरिया चढ़ि ॥	॥ १ ॥
जब काँधा अइसन गाँव के गोछुँइवा ।	
घोसे घोसे बसिया बजावे हो ॥	॥ २ ॥
कहवाँ बँधैबू हथिया से घोड़वा ।	
कहवाँ टिकैबू नंद लाल हो ॥	॥ ३ ॥
बगिया बँधैवै हथिया से घोड़वा ।	
कोठवा टिकैवै नंद लाल हो ॥	॥ ४ ॥
का रे खिरेबू हथिया से घोड़वा ।	
का रे खिरेबू नंद लाल हो ॥	॥ ५ ॥
दाना घास खिरेवै हथिया से घोड़वा ।	
खोचवा खिरेवै नंद लाल हो ॥	॥ ६ ॥

The above version appears to me to be the more distinctly, Bihári of the two; *e. g.*, the Bihári टिकैबू, 'you will cause to stay,' in the 3rd verse compared with the Gorakhpúri रखैबू, which has a very Hindí air about it.

The last song given by Mr. Fraser is a specimen of the Nág song, of which there are several examples in my Maithil Chrestomathy.

In conclusion, I would express a hope that this most interesting collection of folk-songs will stimulate other gentlemen having equal opportunities with Messrs. Fraser and Fisher, to lend a hand at collecting materials for a most fascinating study. The Bihári folk-songs are a mine almost entirely unworked, and there is hardly a line in one of them which if published now will not give valuable ore, in the shape of an explanation of some philological difficulty. But it is from comparison of various versions of the same song from various portions of the Bihári tract that there is most hope of tangible result: and this can only be attained if other gentlemen, officials and non-officials, can be induced to collect a few of the songs current in their own immediate neighbourhood and forward them to the Society, where it is unnecessary to say that they will be valued and welcomed.

